

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 545.—Vol. 29.
Registered for transmission abroad.

JULY 1, 1888.

Price 4d.; Post-free, 5d.
Annual Subscription, Postage-free, 5s.

NOVELLO, EWER & CO.'S

AMERICAN BRANCH ESTABLISHMENT

IN

NEW YORK

IS NOW REMOVED TO MORE EXTENSIVE PREMISES AT

21, EAST 17TH STREET

(Three doors from Broadway).

COLLEGE OF ORGANISTS.

The MIDSUMMER EXAMINATIONS for FELLOWSHIP and ASSOCIATESHIP will be held as follows: July 17, F.C.O. (paper work); July 18 and 19, Organ Playing (Candidates playing by rotation at stated times); July 20, Diploma Distribution; July 21, A.C.O. (paper work); July 25 and 26, Organ Playing (Candidates attending; at appointed times and playing by rotation); July 27, Diploma Distribution.

The Examinations commence at 10 and the Distributions at 11 a.m. Candidates' names, with fees, should be sent in on or before July 10. Full particulars will be forwarded on application.

E. H. TURPIN, Hon. Sec.

95, Great Russell Street, Bloomsbury, W.C.

GUILD OF ORGANISTS.

35, WELLINGTON STREET, STRAND, W.C.

PATRON—THE RIGHT REV. THE LORD BISHOP OF LONDON.

NEXT FELLOWSHIP EXAMINATION, JULY 11 and 12.
Syllabus of requirements and further information may be obtained from the Hon. Sec., Dr. J. H. Lewis, Staines, Middlesex.

THE MADRIGAL SOCIETY offers TWO PRIZES, being the "Molineux Prize" of Ten Pounds with the Medal, and the "Society's Prize" of Five Pounds, for the best and second best APPROVED MADRIGALS in not less than four nor more than six parts, the upper part or parts to be for one or two treble voices. The character of the composition to be in accordance with that of Madrigals of the best style and form, with imitative part writing; not a mere part-song or harmonised melody.

The following conditions must be complied with—viz.:

1. That the Alto and Tenor parts be written in their respective clefs;
 2. That the signature be repeated at the head of each page at least;
 3. That the intended *Tempo* be clearly indicated; and
 4. That the words be written out in full on a fly leaf at the beginning.
- The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey on or before October 1, 1888, each composition having a device or motto affixed thereto, with the composer's name in a sealed envelope bearing a corresponding mark.

The award of the judges will be made known at the meeting of the Society in December, 1888.

July 1, 1888. J. EDWARD STREET, Hon. Sec.

THE LONDON COLLEGE OF MUSIC,

54, GREAT MARLBOROUGH STREET, LONDON, W.

FOR EXAMINATIONS IN PRACTICAL AND THEORETICAL MUSIC.

PATRONS:

Sir GEORGE J. ELVEY, Mus. Doc., Oxon.
Sir ARTHUR SULLIVAN, Mus. Doc., Oxon. and Cantab.
Sir HERBERT S. OAKLEY, Mus. Doc., Oxon., Dublin, St. Andrew's, LL.D., Professor of Music, Edinburgh University.

HONORARY PRESIDENT.

WM. H. CUMMINGS, Esq., Professor, R.A.M.; Hon. Treasurer, Royal Society of Musicians; Conductor of Sacred Harmonic Society.

The above College holds periodical Examinations in Pianoforte Playing, Singing, and Theory of Music, and grants Certificates to all successful Candidates irrespective of age.

The next Examination will take place in October, names for which should be now entered. Forms of Entry of Secretary.

Local Representatives are required for Vacancies in Towns near London; also in various parts of the country. Apply to the Secretary.

TO CONCERT PARTIES, &c.—Mr. GEORGE

ADCOCK will be glad to hear from CONCERT PARTIES (cheap), for POPULAR CONCERTS, who may be in the neighbourhood of Loughborough from October, 1888, to April, 1889. Address, 11, Baxter Gate, Loughborough.

CHESTER

TRIENNIAL MUSICAL FESTIVAL

WEDNESDAY, THURSDAY, and FRIDAY,

JULY 25, 26, and 27.

PATRONS:

HER MOST GRACIOUS MAJESTY THE QUEEN.
H.R.H. THE PRINCE OF WALES, EARL OF CHESTER.
H.R.H. PRINCESS OF WALES, COUNTESS OF CHESTER.

LIST OF WORKS TO BE PERFORMED.

IN THE CATHEDRAL.

WEDNESDAY MORNING, at 11.30.—ELIJAH (Mendelssohn).

THURSDAY MORNING, at 11.30.

PSALM CXXXVII. For Soli, Chorus and Orchestra.

SYMPHONIC CANTATA } OLIVER KING.

Composed expressly for the Festival.

SYMPHONY IN C MINOR (Beethoven).

REQUIEM (Verdi).

FRIDAY MORNING, at 11.30.

SYMPHONY IN B MINOR (Schubert).

ENGEDI (Beethoven).

LOBGESANG (Mendelssohn).

FRIDAY EVENING.—THE REDEMPTION (Gounod).

IN THE MUSIC HALL.

WEDNESDAY EVENING.—THE GOLDEN LEGEND (Sullivan).

THURSDAY EVENING.—MISCELLANEOUS CONCERT.

VOCALISTS:

Madame NORDICA.

Miss ANNA WILLIAMS.

Miss DAMIAN.

Madame BELLE COLE.

Mr. EDWARD LLOYD. Mr. GRICE.

Mr. W. NICHOLL. Mr. W. H. BRERETON.

Mr. SANTLEY.

Band and Chorus of 300 performers.

Leader—Herr STRAUS.

Organist—Mr. J. T. HUGHES.

Conductor—Dr. JOSEPH C. BRIDGE, M.A.

Hon. Sec.—C. H. HYLTON STEWART, M.A.

Precentor of the Cathedral.

N.B.—The Festival will be inaugurated by Special Services on Sunday, July 22. At Evensong, the "HYMN OF PRAISE" (Mendelssohn) will be sung; and the greater part of the Cathedral will be reserved for the working classes only, who will be admitted free.

Subscription to the Oratorios in the Cathedral, £2 2s. and £1 1s. for the three days inclusive. Single tickets, 15s., 10s., and 7s. 6d. For full particulars, apply to Messrs. Phillipson and Golder, Eastgate Row, Chester; Cramer and Co., Liverpool; Forsyth Brothers, Manchester; or to the Honorary Secretary.

MUSIC SCHOOL.—CHURCH OF ENGLAND

HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the School pay an entrance fee of one guinea. The fees payable in advance. Pupils wishing to join Violin Class under Mdlle. Gabrielle Vaillant to send in their names to Miss Macrone.

F. J. HOLLAND, Chairman.

PROFESSIONAL NOTICES.

MISS JULIE ALBU (Soprano)

(Pupil of the late Madame Jenny Lind-Goldschmidt).
For Oratorios, Concerts, At Homes, 4, Elgin Avenue, Westbourne Pk.

MADAME KARRIE BLACKWELL (Soprano)

(Pupil of the late Madame Sainton-Dolby).
Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.

MISS EFFIE CLEMENTS (Soprano).

Own address, 36, Albion Street, Hyde Park; or Mr. Alfred Moul,
26, Old Bond Street, W.

MISS FUSSELLE (Soprano).

(Pupil of Madame Sainton-Dolby, formerly her Assistant Professor;
Licentiate (Artist) of the Royal Academy of Music.)
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS BESSIE HOLT (Soprano).

For Oratorios, Concerts, and Cantatas, address, 3, Bradshaw Street,
Higher Broughton, Manchester.

MISS ELLIOT RICHARDS (Soprano).

For Oratorios, Concerts, &c., address, 9, Oakley Street, Northampton.
Compass, A to C.

MADAME CLARA WEST (Soprano),

MISS LOTTIE WEST (Contralto),

Beethoven Villa, King Edward Road, Hackney.

MRS. LINDLEY WHITE (Soprano).

For Concerts and At Homes, address, 12, Union Rd., Tufnell Park, N.

MISS AMY BROOKES (Contralto)

(Licentiate of the Royal Academy of Music).
For Concerts, Oratorios, &c., address, 7, Mount Preston, Leeds; or,
31, Torrington Square, W.

MISS BLANCHE VAN HEDDEGHEM (Contralto).

For Oratorios, Classical and Ballad Concerts, At Homes, &c., address,
84, Upper Kennington Lane, S.E.

MISS PATTIE MICHIE (Contralto)

(Licentiate Royal Academy).
Concerts, Oratorios, &c., 10, Springfield Road, St. John's Wood, N.W.

MISS KATE MILNER (Contralto).

For Oratorio, Operatic, or Ballad Concerts, Lessons, &c., 21, Cromwell
Grove, West Kensington Park.

MISS CONSTANCE POOCK (Contralto & Pianist)

(R.A.M. Honours Singing Certificate).
Oratorios, Ballads, "Beethoven" (a Verbal, Vocal, and Pianoforte
Lecture), or Recital of Classical and Popular Vocal and Pianoforte
Selections, &c., 8, Buckingham Palace Road, S.W.

MISS COYTE TURNER (Contralto).

For Concerts, Oratorios, &c., address, 96, Tollington Park, London, N.

MADAME OSBORNE WILLIAMS (Contralto).

Concerts, At Homes, Pupils, 50, Loudoun Road, St. John's Wood.

MISS MARY WILLIS (Contralto or Mezzo-Soprano)

(Pupil of the late Madame Sainton-Dolby, and Assistant Professor in
her Academy; also Professor in the Hyde Park Academy of Music).
For Oratorios, Concerts, &c., address, 9, Rochester Terrace,
Camden Road, N.W.

MR. ARTHUR FOX, A.R.A.M. (Tenor).

For Oratorios, Concerts, &c., address, 20, St. Charles' Square, North
Kensington, W.
Songs composed by Arthur Fox: "The Singers" (Patey and Willis),
"It was ever so," "My Nora," "I was dreaming," and Album of Eight
Songs, just published (Ascherberg and Co.)

MR. ALFRED GREENWOOD (Tenor).

Address, 17, Fairholme Road, West Kensington.

MR. GREGORY HAST

(Principal Tenor, St. Peter's, Eaton Square).

MADAME GREGORY HAST

(Pianist).

For Oratorios, Cantatas, Ballad Concerts, &c., 9, Shipka Road,
Balham, S.W.

MR. W. H. LOWE (Tenor).

At liberty for Oratorios and Concerts. Address, 17, Blythe Villas,
Blythe Road, West Kensington Park, W.

MR. GORDON HELLER (Baritone).

For Oratorios, Classical and Ballad Concerts, &c. Concert party pro-
vided. Address, Handel Villa, Thornton Heath, London.

MR. W. J. INESON (Baritone).

For Oratorios, Concerts, &c.; Quartet also provided. Address,
The Cathedral, Hereford.

MR. JOHN ORTNER (Baritone),

21, Ringford Road, West Hill, Wandsworth, S.W.

MR. ARTHUR M. SHORE, R.C.M. (Baritone)

(Pupil of Signori Alberto Visetti and Franco Novaral).
For Oratorios, Ballad Concerts, &c. Has vacancies for pupils for
Singing and Violin. 13, Hammersmith Road, Kensington, W.

MR. C. D. COLLET (Bass),

Teacher of Singing, 7, Coleridge Road, Finsbury Park, N.

MR. FRANK MAY (Bass)

And the London Oratorio and Ballad Union, under his direction.
For Oratorios, Concerts, &c., address, 14, Hanover Street, W.
Telegraphic address, "Iolas, London."

MR. EGBERT ROBERTS (Bass),

51, Pentonville Road, N.

MISS VINNIE BEAUMONT (Soprano) is now
booking Engagements for Concerts, &c., for the ensuing
season. Address, Point House, Brigg, Lincolnshire, and Messrs.
Novello, Ewer and Co., 1, Berners Street, W.

MADAME LAURA SMART (Soprano) requests
that all communications respecting Oratorio, Operatic Recital,
or Ballad Concerts be addressed 44, Alexandra Road, London, N.W.,
or, 50, Church Street, Liverpool.

MISS HAMILTON SMITH (Contralto), Gold
Medalist. Lessons on the Mandolin, Guitar, and Banjo,
13, Dorchester Place, Blandford Square, W.; and Beechwood House,
Chester, during August and September.

MR. LAWRENCE FRYER (Tenor), St. Paul's
Cathedral. For Oratorios, Concerts, &c., address, 47, Croxted
Road, West Dulwich, S.E.; or The Cathedral.

MR. LLOYD JAMES (Tenor), having taken up
his residence in London, is at liberty for Concerts and
Oratorios. Address, Eaton Lodge, Commercial Road, Peckham, S.E.

MR. S. THORNBOROUGH (Tenor). *Réper-
toire*: "Andromeda," "Redemption," "Elijah," "Creation,"
"Messiah," "Judas Macabaeus," Rossini's "Stabat Mater," "Acis
and Galatea," Masses, &c. Address, 123, Montague Street, Blackburn.

MR. BROUGHTON BLACK (Baritone), St. Paul's
Cathedral, requests that all Communications respecting Engage-
ments or Lessons be addressed to 71, Reighton Road, Upper
Clapton; or The Cathedral.

MR. LAWFORD HUXTABLE (Baritone), Pupil
of Signor Alberto Randegger, is open to accept Concert and
Oratorio Engagements. Address, Clarence House, 47, Haverstock Hill;
or N. Vert, 6, Cork Street, W.

MR. THOS. KEMPTON (Bass) begs to announce
his REMOVAL to 67, Petherton Road, Highbury New Park, N.,
where all communications respecting Oratorio and Ballad Concerts,
Masonic Banquets, Church Festivals, &c., should be addressed. Also
for Concert Party and Pupils.

MADAME SUTTON SHEPLEY and MR.
SUTTON SHEPLEY (Gentleman of Her Majesty's Chapel
Royal), CONTRALTO and BASS, are at liberty for CONCERTS
and ORATORIOS. Address, 97, Dalberg Rd., Brixton, London, S.W.

PIANOFORTE.—Miss ROSA DOYLE (Licentiate
Royal Academy) gives LESSONS in the above at her own or
pupil's residence. Schools attended. 226, Camden Road, N.W.

MISS CLARA TITTERTON, Associate, and Silver
Medalist, R.A.M., First Class Certificate Society of Arts, &c.,
&c., receives PUPILS for the VIOLIN and PIANOFORTE on
moderate terms. Lessons given at pupils' own residences. Schools
attended. Miss Titterton also accepts engagements for Concerts and
At Homes. 38 Agate Road, The Grove, W.

FALMOUTH MUSIC SCHOOL.—Miss F. T.
WHITE receives a LIMITED NUMBER of PUPILS to
instruct in English and Musc. French and Arithmetic taught by
Masters. Special advantages for the study of Music. The principal
object aimed at is to make instruction interesting, and to advance
pupils as fast as possible, without over-pressing. Terms, &c., on
application, 4, Marlborough Road, Falmouth.

TO CHORAL AND ORCHESTRAL SOCIETIES.—
MR. H. MALLAM WILLIAMS is prepared to accept
ENGAGEMENTS as CLARINETTIST. For terms, address letters
A., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. CHARLES CHILLEY begs to notify that his
address is now 4, HENRY ROAD, FINSBURY PARK, N.,
or Mr. Vert, 6, Cork Street, Burlington Gardens, W.

CHANGE OF ADDRESS.—MR. REDFERN
HOLLINS requests that in future all communications be ad-
dressed to 97, Goldhawk Road, Shepherd's Bush, W.

MADAME ADELAIDE MULLEN (Mrs. Henry
Beaumont) begs to announce her CHANGE of ADDRESS to
47, Ladbroke Road, W.

MR. HENRY BEAUMONT begs to announce his
CHANGE of ADDRESS to 47, Ladbroke Road, W.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884),
teaches HARMONY, COUNTERPOINT, &c., by Corres-
pondence. Terms moderate. New House, Mirfield, Yorkshire.

MR. GEORGE J. BENNETT is prepared to
receive PUPILS in HARMONY, COUNTERPOINT, &c.
Address, 1, Berners Street, W.

DR. ALLISON instructed by Post Candidates who passed the following EXAMINATIONS.—MUS. DOC., OXON., MUS. D., DUBLIN; MUS. BAC., Oxford, Cambridge, Dublin, and London; Cambridge Preliminary Mus. B. (including the 1st in the 1st Class two years); Oxford 1st Mus. Bac., 1888; L.R.A.M. (London), 1888; Local R.A.M. "With Honours," 1888; N.S.P.M., F.C.O., A.C.O., Toronto (one Doc. and 21 in 1st, 2nd, and Final Bac., several 1st Class, 1888). More than 280 Certificates, Degrees, &c., have been gained by DR. ALLISON'S Pupils at Musical Examinations, and they won the GOLD MEDALS for excellence in Harmony, Counterpoint, and Plan or Design at Manchester in 1885, 1886, and 1887. Harmony, Acoustics, Orchestration, and Revision of Musical Compositions by Post to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. Cambridge House, 68, Nelson Street, Manchester.

MR. ARTHUR CARNALL, Mus. Bac., Cantab., gives LESSONS in HARMONY, &c., by Post. 9, Avington Grove, Penge, S.E.

MR. W. A. C. CRUICKSHANK, Mus. Bac., Oxon., gives LESSONS by correspondence. Parish Church, Burnley.

MR. HERBERT T. LEWIS, Mus. Bac., Oxon., gives POSTAL LESSONS in HARMONY, COUNTERPOINT, &c. MSS. revised. Address, Byars Road, Glasgow.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

MR. JOHN GREIG, M.A., Mus. Bac., F.C.O. (passed Exam. for Mus. Doc., Oxon., 1887) teaches HARMONY, COUNTERPOINT, and FUGUE by CORRESPONDENCE. Coached successfully for final Mus. Bac., Oxon., 1886. Address, 7, Scotland Street, Edinburgh.

H. A. HARDING, Mus. Doc., Oxon., F.C.O., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, and FUGUE by Correspondence, and prepares Candidates for Musical Examinations. Recent successes: Mus. Doc., Oxon.; Mus. Bac., Oxon.; Mus. Bac., Cantab.; Mus. Bac., T. C., Toronto; F.C.O.; A.C.O.; and L. Mus. T. C. L. Address, Dr. Harding, Sidmouth.

MR. T. HEMMINGS, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by Post. Address, Sheppard Street, Stoke-on-Trent.

MR. F. J. KARN, Mus. Bac., Cantab., gives LESSONS by Post in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations. Latest successes: A. Mus. T.C.L., 1887; Mus. Bac., Toronto, 1887. First, Second, and Final Examinations, with First on List in Final; A.R.C.M., 1887; Senior Local R.A.M. and T.C.L. in Honours; A.C.O. and F.C.O., 1888; F.Gld.O., 1888. Terms very moderate. Address, Cobham, Surrey.

MR. HENRY PIGGOTT, Mus. Bac., Cantab., L.Mus. T.C.L., gives LESSONS by Post in HARMONY, COUNTERPOINT, and other branches of the THEORY of MUSIC. Candidates prepared for Musical Examinations. Terms moderate. Alton, Hants.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by post. Terms moderate. 6, East Chapel Street, Mayfair, W.

DR. TAYLOR, F.C.O., L.Mus., prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, Wolverhampton Road, Stafford.

HERBERT W. WAREING, Mus. Doc., King's College, Cambridge (1886), gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, CANON, and FUGUE by Correspondence, and prepares Candidates for University and other Musical Examinations. Address, Dr. Wareing, 76, Bristol Road, Edgbaston, Birmingham.

C. CHAMBERS, Mus. Doc., Cantab., F.C.O., teaches HARMONY and COUNTERPOINT by post. Pupils have passed various examinations. Latest successes, Mus. Bac. and Mus. Doc., T.C., Dublin. Address, 86, Rye Hill, Newcastle-on-Tyne.

PIANOFORTE and HARMONY LESSONS by a LADY (L.Mus. T.C.L.), also a small Class for the practice of Chamber Music. Licentiate, Novello, Ewer and Co., 1, Berners St., W.

MR. J. PERCY BAKER, A.R.A.M., teaches HARMONY, COUNTERPOINT, &c., by post or otherwise Pianoforte and Organ Lessons. Willersley House, Wellington Road, Old Charlton, S.E.

MR. EDWARD BROMELL (Professor, London Academy of Music) gives LESSONS in HARMONY, COUNTERPOINT, &c., personally and by correspondence. Classes, Compositions revised. 16, Meynell Road, South Hackney, E.

MR. W. H. TUIT, Mus. Bac., Cantab., L.R.A.M., TEACHES Harmony, Counterpoint, Acoustics, &c., by Correspondence. Latest Successes: Mus. Bac., Final, Cantab., 1886; A.C.O., L.R.A.M., and Mus. Bac., Toronto, 1887 and 1888, First, Second, and Final, all in First Class, &c.—Ashburn, Derbyshire.

ELEMENTARY HARMONY (Stainer's Primer); also COUNTERPOINT.—Systematic tuition. By post, 1s. per lesson. Examination preparation. References to past and present pupils. Address, Canto, Cobden Club, Blackburn.

MR. W. BLAKELEY, Mus. Bac., Trin. Coll., Tor. Candidates successfully prepared by Post for Musical Examinations. Terms moderate. 23, Gillespie Crescent, Edinburgh.

PROFESSIONAL PUPIL.—MR. FREDERICK CAMBRIDGE, Organist and Choirmaster of the Parish Church, Croydon, has a VACANCY for an ARTICLED PUPIL. 1, Upper Coombe Street, Croydon.

ORGAN PRACTICE, tubular pneumatic; three manuals; independent pedals; terms and specification on application. Blennerhasset's Studio, 1A, Vernon Street, King's Cross.

ORGAN PRACTICE (in the City). One shilling per hour, upon a complete instrument. Three manuals and independent pedals, &c., blown by engine. Wilks, 29, Minories. ORGAN and PIANO Lessons by Mrs. ELIZABETH STIRLING.

ORGAN PRACTICE.—Three manuals. One shilling per hour. The South London Organ Studio, 343, Coldharbour Lane, close to Brixton Station.

ORGAN PRACTICE on splendid Pedal Piano. Terms, 6d. per hour. Henry J. Rummens, 47, Church Road, Brixton (near rail, bus, and tram). Rummens' Organ Pedals and Attachment for Pianofortes, for the home practice of organ music. Eight guineas. Full particulars post-free.

ORGAN PRACTICE and LESSONS.—Three manuals and pedals. Blown by engine. 1s. per hour; 2s. one guinea. Entwistle's Organ Studio, 2, Charles Street, Camberwell New Road.

ORGANISTS.—VACANCIES in September for any wishing ORGAN PRACTICE (2 and 3 manuals), with Board and Residence. Healthy suburb; North London. Every home comfort. Preparation for London Matriculation and B. Mus. Advantageous opportunity. Terms moderate. Organist, Messrs. Novello, Ewer and Co., 80 & 81, Queen Street, E.C.

MUSIC COPIED and Drawn from the Full Score, with proper Cues for Engraving; also Songs or other Pieces Transposed, by J. Peck. 36, Southampton Street, Strand, W.C.

TWO SOLO BOYS WANTED, for St. Jude's, South Kensington. Liberal salary. Apply, H. W. Hunt, 146, Finborough Road, S.W.

CHOIR BOYS WANTED, for All Hallows' Barking Church, Great Tower Street, E.C. Remuneration according to ability. Apply at the Church on Thursday evenings, at 8 o'clock.

CHOIR BOYS WANTED, for a City Church. Must have good voices, some knowledge of music, and not be over 13 years of age. Good remuneration to competent boys. Apply, by letter, to Mr. J. Hurraway Slape, 20, Camden Road, N.W.

ST. MICHAEL'S COLLEGE, Tenbury.—There are Four PROBATIONERSHIP'S vacant in the above Choir, for which boys under 17 years of age, with good strong voices, are wanted. For further particulars, apply to the Rev. J. Hampton, Tenbury.

TENOR WANTED, for All Saints', Ennismore Gardens, S.W. Stipend, £12. Address, Mr. F. W. Belchamber 59, Beauchamp Place, Brompton, S.W.

TENOR and BASS VOICES WANTED, at a Church in Mayfair. Stipend, £10 per annum. Apply, by letter, to Organist, 24, King Edward Road, Hackney.

GLOUCESTER CATHEDRAL.—TENOR REQUIRED.—Candidates must be Communicants of the Church of England. Emoluments (depending on regular attendance) range from £55 to £60 per annum. Applications, stating age and place of residence, with testimonials as to character, voice, and musical capacity, to be forwarded to the Rev. the Precentor, College School House, Gloucester, on or before July 21.

CHICHESTER CATHEDRAL.—There is a VACANCY in the College of Vicars-Choral or Minor Canons of Chichester Cathedral, and the Dean and Chapter of the Cathedral are desirous of receiving applications for the vacant office. Applications to be sent to Sir Robert Raper, Chapter Clerk, Chichester, who will supply all necessary particulars.

ST. PAUL'S CATHEDRAL.—ASSISTANT VICAR-CHORAL.—VACANCY for a BASS Voice.—Candidates must be under 30, and able to supply good references as to character and choralism. Deep voice necessary. Testimonials to be sent in before July 10 to the Succentor, Rev. W. Russell, Choir House, Dean's Court, E.C.

SOUTH YORKSHIRE ASYLUM, Wadley, near Sheffield.—ATTENDANT WANTED.—Must possess good Voice (Tenor or Alto) and able to read music at sight. Applicant must be unmarried, over 23 years of age, and above 5 ft. 8 in. in height. Wages, £30, increasing £2 annually to £50, with board, &c., and uniform. Application to be made to the Medical Superintendent. Those only deemed suitable will receive communications in reply.

TENOR.—ENGAGEMENT in a Choir (London). Old Church preferred. H. C., 274, Waterloo Road.

SOLO BARITONE.—A young Professional Musician requires **CHURCH APPOINTMENT**. Either Daily Services or Sundays only. Write, N.W., 61, The Grove, Hammersmith.

A THOROUGHLY COMPETENT SOLO BASS could accept an **APPOINTMENT** in Church Choir for Sunday Evenings. Ten years' Cathedral experience. Highest testimonials. Address, N., Solo Bass, Novello, Ewer and Co., 1, Berners Street, W.

WANTED, for Lisburn Cathedral, a thoroughly qualified ORGANIST and CHOIRMASTER. Must be experienced, active, and energetic. The person appointed will be expected to take up the duty at August 1 next, and to reside in Lisburn. Salary, £50 per annum. Applications, with testimonials, will be received up to July 3, 1888, by Thomas J. English, Hon. Sec., Select Vestry, Lisburn.

ORGANIST WANTED, City Church. Good accompanist. Two Sunday services only; 2 practices. Small salary. Apply, Rev. W. Wilkins, Denmark Park, S.E.

WANTED, ORGANIST, Kibworth Church. £20 per annum. One-manual Organ. Apply, with testimonials, Knox, Kibworth Rectory, Leicester.

THE Organist of a Central London Church is desirous of meeting with a Gentleman to assist him in return for **ORGAN PRACTICE**. Service on Thursday evenings and very occasionally on Sunday. Fine Organ; Cathedral Service; large Choir. 53, St. John's Park, N.

ORGANIST and CHOIRMASTER, accustomed to Choral Services, is open to **APPOINTMENT** in England or America (pay own passage). Aged 31. Communicant. Highest testimonials and references from eminent musicians. Present post seven years. First-rate Choir trainer. Choir, 295, High St., Lewisham S.E.

WANTED, APPOINTMENT as ORGANIST and CHOIRMASTER in Anglican or Presbyterian Church or Chapel. Salary between £40 and £50 per annum. Apply, Roandie, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

AN ORGANIST and CHOIRMASTER desires an **APPOINTMENT**. Communicant. References. A.H.A., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

EXPERIENCED ORGANIST (A.C.O.) desires **ENGAGEMENT** as **ORGANIST or ORGANIST and CHOIRMASTER**. London or elsewhere. Communicant. Highest references. H. A. Toase, A.C.O., Glebe Avenue, Enfield, Middlesex.

ADVERTISER (aged 20) desires to meet with an **ORGANIST** who requires **ASSISTANCE**. Can play Plain Services (Gregorian). Has had three years' experience. Address, C.G., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

APPOINTMENT WANTED, as VOLUNTARY ASSISTANT ORGANIST. Two years' experience. G.C.G., 7, Cleveland Road, Southgate Road, N.

AN Oxford ORGANIST desires a temporary **ENGAGEMENT** during Long Vacation. Would Deputise. Address, D., 2, College Terrace, Maidstone Road, Rochester.

AN F.C.O. desires an **ENGAGEMENT** as **ORGANIST and CHOIRMASTER**, either in Australia or New Zealand. Fourteen years' experience. Tonic Solo-faist. L.M.N., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

EXPERIENCED ORGANIST REQUIRES RE-ENGAGEMENT. Can train Choir. Plain or Choral Anglican Service. 5 and 94 years respectively in last Appointments. High-class testimonial as to ability and character. Salary according to duties. Music, 152, Mount Pleasant Road, Hastings.

TO SEA-SIDE ORGANISTS.—The Organist of Sevenoaks Parish Church desires to **EXCHANGE** Church duties and house with the above during the month of August. Address, Arthur W. Marchant, Mus. B., Oxon., F.C.O., Sandrock, Sevenoaks.

TO SEASIDE ORGANISTS.—A London Or- ganist is willing to **DEPUTISE** July 14 to 27, in exchange for sitting and bedroom. Mr. Bird, 19, Cawley Road, South Hackney.

ORGANIST, &c., desires ENGAGEMENT, near District Railway. Moderate Salary. Anglican Service. E., 57, Cumberland Street, S.W.

AN experienced Organist, accustomed to large Organ and Choral Services, is willing to act as **DEPUTY** during the month of August, in return for **FURNISHED APARTMENTS**. Address, August, Messrs. Novello, 1, Berners Street, W.

ADVERTISER desires place as **ORGANIST and CHOIRMASTER**. Experienced. Cathedral training. Present place 11 years. Address, S. W., Messrs. Novello, Queen Street, E.C.

TO MINISTERS and TRUSTEES.—Advertiser desires to obtain position as **Honorary ORGANIST and CHOIRMASTER**. Excellent testimonials and experience. Apply, by letter, to A. B., 366, Kingsland Road, London.

A MATEUR INSTRUMENTALISTS (Voluntary) will be cordially welcomed to form a small String Band at an important City Church. Apply, by letter, to Organist, 22, Bunhill Row, E.C.

MUSIC.—REQUIRED, by a Lady of long ex- perience in Tuition, and possessing excellent testimonials, an **ENGAGEMENT** in a good **SCHOOL** or **COLLEGE** (non-resident preferred, with chance of obtaining private Pupils, but resident not objected to). Teaches Piano, Violin, and Harmony. No objection to go abroad. Beta, Messrs. Novello, Ewer and Co., 1, Berners St., W.

MRS. THORBURN desires **ENGAGEMENTS** as **ACCOMPANIST**. Concerts, At Homes, and Choral Societies. Address, 2, Penn Road Villas, Camden Road, N.

A YOUNG LADY desires **ENGAGEMENT** as **ACCOMPANIST**. Terms moderate. Miss C., 10, Lewisham High Road, New Cross.

AN experienced PIANOFORTE TEACHER seeks **EMPLOYMENT**. Good references. Address, Messrs. Orellana, University Chambers, 53, Conduit Street, Regent Street, London.

ARTISTS' AGENT desires to meet with **YOUNG LADY** with **GOOD VOICE** to introduce next season. Training for Services for first year. Residence very moderate. Address, Mr. Ford, Post Office, Twickenham.

WANTED, a GENTLEMAN or a FIRM with capital to join the Advertiser (who has a large Tuning connection) in starting a Music Warehouse in a rising neighbourhood, with a first-rate opening. P. T., Messrs. Novello, 1, Berners St., W.

WANTED, MANAGER for large MUSIC BUSI- NESS in the provinces. Must have exceptional business ability. Send photo and full particulars of qualifications. Manager, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

GENTLEMAN, with twenty years' connection as **MANAGER and CASHIER** to principal MUSICSELLER in Scotland, wishes like **SITUATION** or as **REPRESENTATIVE**. Apply to Messrs. Paterson and Sons, Edinburgh.

WANTED, a first-class TUNER, of good Factory and other experience. About 25. Willing to help in office, collecting accounts, and assist, if required, in sale-rooms. Must be thoroughly reliable and steady. Knowledge of sheet music useful. Letter only, in first instance, to J., 2, Cromwell Avenue, London, N.

WANTED, for August, competent TUNER and REPAIRER of Pianos, Harmoniums, and American Organs. Apply to Banks, 1, Edmund Street, Birmingham.

HIGH-CLASS PIANO TUNER WANTED, im- mediately. Town and Country work. Address, with testimonials and all information as to experience, to Dale, Forty and Co., Cheltenham.

TUNERS.—Good sound TUNERS WANTED. Preference given to those competent to tune American Organs and Harmoniums. Very liberal Salary and Commission. Apply to J. B. Cramer and Co., 25, Church Street, Liverpool.

WANTED, First-class TUNER, for country work. Broadwood man preferred. Send photo. Trichord, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER, of good character and address, **WANTED, for an establishment in Scotland.** Permanency to a thoroughly efficient and reliable man. Apply, with references, to C. S. M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a Respectable Youth, or Young Man, to learn **PIANOFORTE TUNING and REPAIRING** under personal care of Practical Man. Factory experience. Premium. Good wages when competent. Address, C., Novello, Ewer and Co., 1, Berners Street, W.

WANTED, by Pianoforte-Maker, an ENGAGE- MENT, in Australia or New Zealand, as **PIANOFORTE TUNER, REPAIRER, &c.** Able to thoroughly repair American Organs, Harmoniums, and small goods. Would take Management of branch establishment or factory. Aged 30. Married. G. M., 48, Temperley Road, Balham, S.W.

PIANOFORTE TUNER requires **ENGAGE-** MENT. Eight years' experience. Address, P., 43, Corporation Row, London, E.C.

TUNER SEEKS RE-ENGAGEMENT, in or near London. Good testimonials from Brinsmead, Cramer, &c. A permanency. E. T. W., 20, West Street, Brighton.

FIRST-CLASS TUNER is open to an **ENGAGE-** MENT. Used to out-door work. Excellent references. Married. Address, A., 27, St. Lawrence Road, Brixton, S.W.

TUNER (experienced) requires **RE-ENGAGE-** MENT. 4 years in last situation. Aged 22. Good pianist and testimonials. Address, Yendall, Greenbrook Terrace, Taunton.

A PIANO TUNER, with a good knowledge of American Organs and Harmoniums, desires a **RE-ENGAGEMENT**. Address, X. Z. Y. X., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

FIRST-CLASS TUNER and REPAIRER, from London, seeks an **ENGAGEMENT** as above, or **MANAGER**. Thoroughly understands American Organs. Twelve years in last Situation. Address, Dalton, 13, Ilfley Road, Hammersmith, W.

FIRST-CLASS PIANOFORTE TUNER and REPAIRER desires Permanent SITUATION. Good references and great experience in every branch of the Profession. Address, A. B. C., 2, Hot Bath Street, Bath.

TUNER requires a **RE-ENGAGEMENT**. Understands American Organs and Harmoniums. Apply, J. M., 34, Devonshire Road, Hastings.

TUNER and SALESMAN.—WANTED, a Respectable Young Man, for London. K., Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

TRAVELLER, for First-class GERMAN PIANOFORTES, in the country; undeniable antecedents. Terms, &c., L., Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

WANTED, by an intelligent Youth (18), SITUATION in a good MUSIC BUSINESS. Can play Piano and Organ. Has obtained Junior Certificates at Trinity College, London (Local Examinations). Would assist in Teaching. Address, Musicus, Hoyland Nethers, Barnsley, Yorkshire.

MUSIC and PIANO BUSINESS.—WANTED, to PURCHASE, on extended system of payment, well-established Business. Advertiser would pay moderate sum down. Apply, W. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MUSICAL PRACTICE.—WANTED, to PURCHASE, by eminent Professor. Organ Appointment attached. Delta, Stannard and Co., 7, Poland Street, Oxford St., W.

MUSIC BUSINESS.—FOR DISPOSAL, as a going concern. Large Tuning and Repairing connection. Stock at valuation. By easy payments. *Bona fide* correspondents only treated with. C. B. A., Messrs. Novello, 1, Berners Street, W.

PEDALIER.—WANTED, Full-compass PEDALIER (Pleyel's preferred), in good condition, cheap. Address, D. S., care of J. Barratt, Mus. Bac., Oxon., Caliside Villa, Paisley.

NEW ORGAN FOR SALE.—Two manuals, CC to A, 26 stops and full compass pedal organ, £475; also, one manual, 9 stops, pedals, &c., £85. Three second-hand Organs, No. 1, 13 stops, two manuals and pedals, £100; No. 2, 6 stops, £20; No. 3, 4 stops, £16. Nicholson and Co., Organ Builders, Worcester.

FOR SALE, handsome Two-manual ORGAN (nearly new), by H. Jones and Sons. 13 stops; pedal bourdon, 30 notes. Suitable for drawing-room, church, or chapel. Decorated speaking front pipes. Address, J. R. B., 263, Burdett Road, Limehouse, E.

SECOND-HAND ORGAN FOR SALE. 7 stops on great organ, 6 on swell organ, and 2 on pedal organ.

Also **SECOND-HAND ORGAN.** 6 stops on great organ, 4 on swell organ, and 1 on pedal organ.

Also **SECOND-HAND ORGAN.** 5 stops on great organ, 5 on swell organ, and 1 on pedal organ.

To be sold very reasonable, to make room for other work. Apply to A. Hunter and Son, Organ Builders, 65a, High Street, Clapham, S.W.

ORGAN (Pipe), 9 ft. 2 in. high. Handsome case, gold and decorated front pipes, 4 stops, full compass pedals. By WALKER, London. Thoroughly good instrument. £23 10s. Photo, 6 stamps. Organ, 21, Waltherton Road, Westbourne Park, W.

PIPE ORGAN. Elegant mahogany case, 9 stops, detachable pedals. Beautiful tone. Perfect order. Suit gentleman's mansion. 30 guineas. Photo, 6 stamps. Stoneham, 121, Pall Mall. No card.

ONE-MANUAL PIPE ORGAN. Pedals, 7 stops, tremulant, richly decorated speaking front and case, hand and foot blower; capital tone and condition. £30. Coloured scale drawing sent. 1, The Poplars, Poplar Avenue, Birmingham.

GOOD SECOND-HAND ORGAN. Two Manuals and Pedal Organ, 14 Stops, to be DISPOSED of immediately. Powerful Tone; suitable for Church or Chapel. Particulars from Norman Bros. and Beard, Organ Works, Norwich, who have rebuilt the instrument.

ORGAN for SALE (New). 2 manuals, 13 stops, tubular pneumatics on pedals. Suitable for small Church or Mission-room. Also AMERICAN ORGAN, by MASON and HAMLIN. 2 manuals, 23 stops. Second-hand (good condition). With or without Hydraulic Engine. R. Cope, 56, Queen's Row, Camberwell Gate, London, S.E.

CHURCH ORGAN for immediate DISPOSAL. CC to F. 6 stops, run throughout; 2 octaves pedals. Pipes enclosed, so can be used as ordinary swell. New instrument, warranted perfect, and excellent quality of tone. Metal front, decorated. £75. Would take harmonium in part exchange. Can be seen at Woodward's Music Saloon, Cheltenham.

CHURCH ORGANS.—Fine-toned, well-built modern 2-manual Organs: 15 stops, £145; 14 stops, £85. Ingram, Burnard Place, Eden Grove, Holloway, London, N.

ORGAN.—A fine-toned modern Two-manual CHURCH ORGAN for Sale. Contains 16 stops, couplers, composition pedals, tremulant, &c. Front pipes handsomely decorated. Price, £300. Erected complete. Full particulars on application. Fincham's Organ Factory, 150, Euston Road, London.

ORGAN.—A capital Three-manual ORGAN (now in the Church, Swallow Street, Piccadilly) to be SOLD, to make way for larger instrument. Price, £350. Apply to Fincham's Organ Factory, 150, Euston Road, London.

ORGAN (Superior). Second-hand. Two manuals, 13 stops, pedal organ, 30 notes. On easy terms. Maley, Young and Co., 135, York Road, Camden Road, N.

ORGAN PIPES.—J. GILDERSLEEVE and CO. Pipe Makers. Practical voicers and tuners. Old pipes re-voiced or taken as part payment. 23, Torbay Street, N.W.

PEDAL ATTACHMENT for PIANO, by RUSHTON. Nearly new. Must be sold. W. White, 1, St. George's Road, New Road, Battersea Park, S.W.

TO MUSICAL SOCIETIES AND THE PROFESSION.
SECOND-HAND STEINWAY FULL CONCERT GRANDS.—A limited number of these celebrated Instruments, which have been in Concert use, will shortly be offered on exceptional terms to the Profession. Full particulars may be obtained on application to Steinway and Sons, Steinway Hall, Lower Seymour Street, Portman Square, London, W., or of their various Provincial Agents.

F.C.O.—The "COLLEGE" PEDAL ORGANS are the only instruments at which an Organist can find himself "at home." Prices, &c., of the Makers, Ed. Snell and Co., 32, Ledbury Road, Bayswater, W. Pedal Organs from £3 10s.

OBOES.—Mr. WAGER, of Bradford, who plays on one of SHARPE'S Oboes, has been complimented by Mons. VAN BIENE on the tone of his Oboe. Mr. ALBERT MEGSON (Terry's Theatre, London) says: "I like my Oboe extremely well." Mr. THOMAS WADSWORTH (Theatre Royal, Sheffield) says: "The tone of my Oboe is much admired." J. SHARPE, Professional Oboeist and Oboe Maker, Pudsey, near Leeds.

ORGAN PEDALS to PIANOS.—New Attachment by Pneumatics. Very simple, and perfect touch. Wonderfully cheap. Write for full particulars and price lists. Norman Bros. and Beard, Organ Works, Norwich.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minories, London.

NEW ORGAN STUDIO, with three-manual PIPE ORGAN blown by water. Terms for Practice, 1s. per hour. At Smyth's Music Depot, 54, London Road, Forest Hill, S.E.

DIVINE MUSIC.

FINEST AND NOBLEST ARTWORK OF THE AGE.

VIOLINS IN AMBER.

NATURE'S COLOURS. SCIENTIFIC WORK.

SWEETNESS, POWER, BEAUTY, UNSURPASSABLE.

4, ROYAL EXCHANGE, LONDON.

VIOLIN.—A genuine AMATI violin for SALE. Price, 80 guineas. Apply to Mrs. William Smith, 20, Craven Hill Gardens, W.

THE "CARRODUS" VIOLINS (so named by J. T. Carrodus, Esq., the eminent Violinist) are the finest that can be produced. Prospectus free. Haynes and Co., 127A, Old Street, London, E.C.

ARNENTERON VIOLIN STRINGS.—The best Gut Strings made. Perfectly true. Very durable. Thoroughly reliable. Sample free on application. Haynes and Co., 127A, Old Street, London, E.C.

UNRIVALLED ITALIAN VIOLIN STRINGS. These Strings, made with the greatest care and selection of material under personal supervision, by celebrated Italian manufacturers, are so perfect in make, lasting, and true in tone, that amateurs and artists, after once testing their exceptional excellence, will find their use indispensable for the concert-room and for every kind of solo work. To be had only of Mr. C. Andreoli, 11, Soho Street (late Charles Street), Soho Square, W., on whose premises there is also on sale a fine assortment of old Italian Violins. Price list on application.

VIOLIN STRINGS.—Finest Italian, three firsts, Post-free as sample, for thirteen stamps. Alphonse Cary Newbury.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES, and HARMONIUMS supplied at wholesale prices, at J. MOORE'S, Buxton Road, Huddersfield. Prices, with drawings of every instrument, Post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

MESSRS. BEARE AND SON,

34, RATHBONE PLACE, LONDON, W.,

Invite an inspection of their unrivalled Collection of
OVER THREE HUNDRED**OLD VIOLINS, TENORS, CELLOS,
AND DOUBLE-BASSES.**Sole Wholesale Agents for JAMES TUBBS'S celebrated BOWS.
The only Makers of the**NEW QUEEN'S MODEL****PIANO AND AMERICAN ORGAN CHAIRS**

From 25s.

TOY INSTRUMENTS AND MUSICfor the Performance of Toy Symphonies, from 18s. 6d. per set,
including Music. Lists sent on application.**HARPS** bought, sold, or taken in exchange.**REPAIRS** of every kind of Musical Instrument executed promptly
by experienced Workmen.

NEWLY REVISED AND ILLUSTRATED CATALOGUE FREE.

MERCHANTS, SHIPPERS, AND THE TRADE SUPPLIED.**ACCURATE METRONOMES**, 1s., Post-free.
Rudiments of Singing, 1s. per dozen. Singing-Class Tutor,
24th edition. 6d. each. D. Scholefield, Trinity Street, Huddersfield.**HYDRAULIC ENGINES for Organ Blowing.**
Blennerhassett's Patent "Perfect" Prize Medal Engines are
the best. 18, Vernon Street, King's Cross Road, London, W.C.**T. R. WILLIS** (established 1827), Maker and
Importer of Brass and Wood Instruments, Harmonium Reeds,
Music Strings, Wire, &c., Violins, Concertinas, &c., 29, Minorities,
London. List for stamp.**IMPORTANT TO MUSICSELLERS.**—Having
the largest and most varied stock in Europe, orders received in
the morning are executed the same day. Terms and Catalogues on
application. Parcels of music sent on "sale or return" on receipt of
two London references or a deposit of £2.**AUTHORS' WORKS CORRECTED, REVISED,
AND PRINTED** without delay, on exceptionally low terms.
Estimates given on receipt of MSS.

London: B. WILLIAMS, 19, Paternoster Row, E.C.

TO COMPOSERS.—RIDGEWAY and CO., Music
Publishers, 10, Argyll Street, W., undertake the REVISING,
PRINTING, and PUBLISHING of Musical Works upon excep-
tionally low terms. The finest work in the trade. Estimates upon
receipt of MSS. **IMPORTANT.**—Composers' Works included in Cata-
logue and introduced without extra charge.

Auction Rooms specially for the Sale of Musical Property.

MESSRS. PUTTICK and SIMPSON, Auctioneers,
47, Leicester Square, London, W.C., hold **SPECIAL SALES**
of **MUSICAL INSTRUMENTS** on or about the 20th of every
month. Sales of Musical Libraries, Music Plates, and Copyrights,
Trade Stocks, Manufacturers' Plant, &c., are held as occasion may
require. Valuations for Probate or Legacy Duty, or for Public or
Private Sale. Terms on application.**KELLY and CO., PIANOFORTE and HARMO-
NIUM MAKERS** (to Her Majesty), 14 and 16, Mortimer Street,
London, W.Kelly's Organ Harmoniums are the "only instruments" of English
manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions.

Three hundred Second-hand Pianofortes by the leading makers, at
all times very cheap. New Pianos (warranted), in elegant Walnut or
Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

ALFRED MONK, Organ Builder, Works and
Showrooms, 550, Holloway Road, London. Organs built to any
dimension. The most valuable selection of high-class Stops, and the
most complete and perfect in scales, at the most reasonable prices.
Estimates sent free. Tuners sent to all parts of the kingdom. In-
spection invited to view the Works and Organs in course of construction
and the large stock of seasoned materials.**ORGANS FOR SALE OR HIRE ON EASY TERMS.**Second-hand two-manual Organ, 8 stops; ditto, 9 stops; ditto,
12 stops; ditto, 14 stops; ditto, 15 stops; six one-manual Organs;
Piano and Harmonium; Hydraulic engine and bellows.**REGENT COLLEGE, LONDON.**[Established by the Regent Hall Association for the Promotion of the
Technical efficiency of Musical Mechanicians and Scientific
Musicianship.]The Regulations for Examinations have been revised for the new
Session, and extended to embrace Examinations for Fellowship
(F.R.C.L.) and Associateship (A.R.C.L.).Members and Associate Members of the College may be admitted
under Regulations, to be obtained of the undersigned. A stamped
addressed envelope to be enclosed in each case where an answer is
required.The next examination of Pianoforte Tuners will take place on
Wednesday, July 11. Last day for receiving names, July 4.

On behalf of the Governors.

CHARLES PETERS, Hon. Sec.

44, Devonshire Street, Portland Place, W.

TO MUSICAL STUDENTS AND THE PROFESSION.

NEW PATENT TOUCH REGULATOR

FOR PIANOFORTES (UPRIGHTS ONLY)

INVENTED BY E. A. SYDENHAM.

This invention can be applied with the greatest advantage to either
new Pianos which have a light touch or to Pianos in which the touch
has become loose or almost worn out from long usage; requires no
fastening whatever, being simply laid on.

EXTRACTS FROM TESTIMONIALS.

"I do not doubt that Mr. Sydenham's New Touch Regulator will
prove of great value to all Pianoforte Students who may make use of it."

"C. SWINNERTON HEAP, Mus. Doc."

"Will prove a boon to thousands of Piano Students."

"ARTHUR O'LEARY, Fellow of the R.A.M."

"I believe it will greatly help to strengthen both wrist and fingers."

"OSCAR BERINGER."

Price One Guinea (liberal discount to the profession).
ADDRESS—E. A. SYDENHAM, SCARBOROUGH.**ORGAN STUDENTS AND ORGANISTS.****DO NOT BE MISLED!****RUMMENS' ORGAN PEDALS and ATTACHMENT** for
PIANOFORTES is the oldest, the only Prize Medal, cannot over-
strike the note, the only really mechanical action, therefore the
strongest, cheapest, and best. Capable of being played with as much
expression as the Piano itself. Guaranteed the easiest to apply to any
Piano, Pianette, &c. Recommended and used by most of the leading
Organists.

ONLY ONE PRICE £8 8s.

ONLY ONE QUALITY THE BEST.

Supplied on Hire, or Hire-Purchase System. The Profession and
Trade invited to apply for list. Can be seen and tried in almost every
town in United Kingdom and many places abroad. Full particulars
of HENRY J. RUMMENS, Pianoforte, &c., Showrooms, 47, Church Road,
Brixton, London, S.W.

Pedal Piano Practice, 6d. per hour.

VIOLINS, &c.**COLLIN - MÉZIN À PARIS.**

GEORGE WITHERS AND CO.,

VIOLIN and BOW MAKERS and REPAIRERS,

51, ST. MARTIN'S LANE, LONDON,

Sole Agents.

JAMES CONACHER AND SONS,**ORGAN BUILDERS,****BATH BUILDINGS, HUDDERSFIELD.**

Gold Medal awarded, Bradford Technical School Exhibition, 1882.

Specifications and Estimates free of charge.

D'ALMAINE'S**PIANOS AND ORGANS**

For quality of tone and workmanship are not to be surpassed.

Write for Professional Price List.

T. D'ALMAINE and Co., 91, Finsbury Pavement, London, E.C.

Established 102 years.

NICHOLSON AND CO.,**ORGAN BUILDERS,****PALACE YARD, WORCESTER.**

(ESTABLISHED 1841.)

Specifications and Estimates sent free.

THE LIVERPOOL CONCERT PARTY.

For Oratorios, Operatic and Ballad Concerts, &c.

Madame LAURA HAWORTH (Soprano).

Miss ANNIE RICHARDSON (Contralto).

Mr. THOMAS BARLOW (Tenor).

Mr. EDWARD GRIME (Bass).

Masters C. and A. ROSS (Solo Pianist and Violinist).

Mr. R. D. RODGERS (Humorist). Miss RICHARDSON (Accompanist).

For particulars, terms, &c., address, Miss Richardson, 6, Abercromby
Terrace, Liverpool.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical
Business, Professional and General),

12, BERNERS STREET, LONDON, W.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Managers of Operas, Operettas, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a REGISTRY of ORGANISTS, CHOIRMEN, and CHORISTERS seeking APPOINTMENTS, which is open to their inspection, and they are invited either to call or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good SOLO CHOIR-BOYS for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide CHOIRS and ORCHESTRAS for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

**MR. PERCY WHYTE'S
CONCERT COMPANY.**

SEASON 1888-9.

Open to Engagements for Oratorios, Operatic Recitals, or Sacred and Secular Concerts. **MR. PERCY WHYTE**, of the principal Liverpool and Provincial Concerts, has great pleasure in submitting to the notice of his patrons and the public the accompanying list of Artists, any of whom may be engaged singly or otherwise on the most reasonable terms.

CONCERT PARTIES of any number of Artists may be made up from the undermentioned list of Vocalists:—

MISS FANNY BOUFFLEUR,

SOPRANO

(Of the Liverpool, Manchester, Preston, and Southport Concerts).

MISS HARRIETTE RUTHERFORD,

CONTRALTO

(Of the London, Liverpool, and Provincial Concerts).

MR. PERCY WHYTE,

TENOR

(Of the Liverpool, Sheffield, Preston, and Southport Concerts).

MR. GEORGE PLATT,

BARITONE

(Of the Preston, Southport, and Leicester Concerts).

MR. FRANK WESTON,

SOLO VIOLONCELLO

(Of the Birmingham, Leeds, Newcastle, and Scarborough Concerts).

MR. H. J. NICHOLLS,

BUFFO

(Of the Liverpool, Glasgow, Edinburgh, and Preston Concerts). Author and Composer of Operetta, "Figaro Junior," and the following original Buffo Songs, &c.: "Comparisons," "Le Jeune Français," "The Dry-land Sailors," "A Lullaby," "Blue Beard," "Blue Bottle," &c., &c.

MR. PERCY WHYTE'S QUARTET, viz.:—
Miss FANNY BOUFFLEUR, Miss HARRIETTE RUTHERFORD,
Mr. E. J. MACREADY, and Mr. GEORGE PLATT.
Mr. HUBERT WHITTINGHAM, Organist, Childwall Church, Liverpool, Accompanist.

The above Company have just completed a most successful series of engagements at the following (among other) towns: Sheffield, Leicester, Barrow-in-Furness, Nantwich, Oldham, Mossley, Blackburn, Preston, Liverpool, &c.

Full particulars, press opinions, and specimen programmes sent upon application to
MR. PERCY WHYTE,
Laburnum Villa, Church Road, Stanley, Liverpool.

"GEMS OF THE OPERAS" CONCERT COMPANY.

MR. JOSEF CANTOR, at the close of another season, begs leave to draw attention to the phenomenal success achieved by this organisation, which has exceeded the most sanguine expectations. In such musical centres as Leeds, Manchester, Huddersfield, Bradford, Halifax, Preston, Bolton, Dewsbury, Blackburn, Oldham, and at Mr. Spark's well-known Worcester Subscription Concerts, the reception accorded to this unique and interesting programme has proved gratifying in the highest degree, whilst the Press have unanimously pronounced these Concerts to be amongst the most successful and artistic of those at present before the public. The opinions of such important provincial journals as the *Manchester Guardian*, *Leeds Mercury*, *Yorkshire Post*, *Manchester Examiner*, *Preston Herald*, *Bradford Daily Telegraph*, *Liverpool Mercury*, &c., embolden this Concert Company in the belief that, should they be able to extend their operations over a wider area, a yet more emphatic series of successes would assuredly follow.

The repertoire embraces Selections from thirty different Operas, including "Tannhäuser," "Mefistofele," "Nadeshda," "Esmeralda," "La Gioconda," "Irene," "Carmen," "Oberon," "Talismano," "Faust," "Il Trovatore," "Martha," "Lily of Kilarnay," &c., &c.

The personnel comprises from twenty to twenty-five Artists, all of whom are thoroughly competent Soloists. Selections are also introduced from the lighter compositions of Balfe, Wallace, Clay, Offenbach, Suppé, Cellier, Audran, and the Gilbert-Sullivan series.

Mr. Cantor is now booking dates for the ensuing Season, and will be pleased to forward full particulars, specimen programmes, &c., on application.

Address, Church Street, Liverpool. Telegrams—"Cantor," Liverpool.

LONDON MUSICAL AGENCY.

Established as a medium of communication between Concert Givers and Artists, and to facilitate business between them, in London, the Provinces, and America.

CONDUCTED BY

MR. HORATIO TUDDENHAM, Principal of the English College of Music,

304, REGENT STREET, OXFORD CIRCUS, W.

THE LONDON MUSICAL AGENCY is prepared to provide Artists for Oratorios, Cantatas, Symphonies, Mixed Concerts, Ballads, Part-Songs, Glees, Morning and Evening Concerts, Garden Parties, At Homes, Dinners, Tours arranged, &c. Mr. Tuddenham being personally acquainted with most of the leading Vocalists and Orchestral Players will guarantee perfect satisfaction to all projectors of Concerts favouring him with their requirements.

THE LONDON MUSICAL AGENCY can supply

Choir Boys (solo or otherwise) who are thoroughly well trained in Church Choir work, and are able to undertake their duties at once. Classes are held in this branch once a week.

THE LONDON MUSICAL AGENCY has no branch office, neither is it in connection with any other Musical Agency. All communications by letter, telegram, or otherwise should be made to Mr. Tuddenham,

304, REGENT STREET, OXFORD CIRCUS, W.

LONDON AND PROVINCIAL MUSICAL AGENCY,

447, WEST STRAND (opposite Charing Cross Station).

Principal, W. SEXTON, Vicar-Choral, Westminster Abbey.

MR. SEXTON desires to inform his friends that he has REMOVED his Offices to the above address, the situation of which is in a more central position of London. He will henceforth have entire responsibility of all Musical Arrangements entrusted to his care, having no connection with any other Agency. For the past twelve years Mr. Sexton has gained experience as a Musical Agent, Choirmaster, and Conductor of large Choral Societies with Full Orchestras. Thus, being in direct personal communication with all classes of Musical Artists, he is consequently able to select both Vocalists and Instrumentalists at a very moderate charge.

MR. SEXTON arranges CONCERTS of every description: Glee Parties; Miscellaneous, Ballad, Operatic, and Smoking Concerts; Music for Banquets; Garden Parties; Masonic Business. Tours arranged.

MR. SEXTON has an experienced BAND for Oratorios, Operas, Balls, and Dances; and he provides principal Vocalists for Oratorios, and experienced Leaders in Chorus. Oratorios and Cantatas conducted. Choirs trained.

MR. SEXTON provides CHOIRBOYS and CHOIRMEN for Church and Chapel Choirs, as Soloists, Assistants at Church Services and Festivals, or for permanent Appointments.

MR. SEXTON arranges a good CONCERT for Five Guineas in London on the shortest notice (twenty items). This is a special cheap Concert, and gives great satisfaction.

MR. SEXTON has a BOYS' VIOLIN CLASS every Saturday at 11 a.m., and a CHOIRSTER BOYS' REHEARSAL at 12.30. Business of every description in the Musical Profession receives immediate attention. Send stamped envelope for Prospectus. Address telegrams and letters to

W. SEXTON,

LONDON AND PROVINCIAL MUSICAL AGENCY,
447, WEST STRAND (OPPOSITE CHARING CROSS).

TRINITY COLLEGE, LONDON.

FOR MUSICAL EDUCATION AND EXAMINATION, &c., AND FOR THE GRANTING OF CERTIFICATES AND DIPLOMAS IN MUSIC.—INSTITUTED 1872.

PRESIDENT: THE EARL OF ABERDEEN.

MICHAELMAS TERM commences on September 24, when new Students are admitted. Prospectuses on application.

PRIZE FOR MUSICAL HISTORY.

Adjudicator—Dr. A. H. MANN.

The subject of the next Competition for the Bonavia Hunt Musical History Prize will be "English Opera from Purcell to Balfe." The Prize, value THREE GUINEAS, will be open to all Members, Students, and Pupils or Members of enrolled Institutions. The length of Essay should not exceed thirty pages of foolscap size, averaging twenty lines per page, and eight words per line. The MS. must be legibly written on one side of the paper only. No Competitor is allowed to send in more than one Essay. All MSS. must be sent to the College, addressed to the Secretary, on or before November 30, 1888. Regulations on application.

OFFICIAL PUBLICATIONS.

LOCAL EXAMINATION PAPERS

For the past Examinations in Musical Knowledge from 1877 to the present time.

HIGHER EXAMINATION PAPERS,

Comprising Questions and Exercises in the following subjects: Harmony, Counterpoint, Canon and Fugue, Musical Form, Instrumentation, Choir-training, Musical History, Vocal and Aural Physiology, and General Musical Knowledge. First Series, from 1877 to 1882 inclusive. Second Series, from 1883 to 1885.

All communications to be addressed: "Secretary, Trinity College, London, W."

By order of the Academical Board.

Just published.

SIX PIECES

FOR

VIOLIN

WITH PIANOFORTE ACCOMPANIMENT

COMPOSED BY

A. C. MACKENZIE.

(Op. 37.)

PRICE FIVE SHILLINGS NET.

- | | |
|-----------------|-------------------------|
| No. 1. Gavotte. | No. 4. Zingaresca. |
| 2. Berceuse. | 5. Saltarello. |
| 3. Benedictus. | 6. Tema con Variazioni. |

London and New York: NOVELLO, EWER and Co.

Now ready.

BY THE WATERS OF BABYLON

(137TH PSALM)

SET TO MUSIC FOR

SOPRANO SOLO, CHORUS, AND ORCHESTRA

BY

OLIVER KING

Pianist to H.R.H. the Princess LOUISE (Marchioness of LORNE).

COMPOSED EXPRESSLY FOR THE

CHESTER MUSICAL FESTIVAL, 1888.

Price One Shilling and Sixpence.

London and New York: NOVELLO, EWER and Co.

THE MUSICAL ASSOCIATION.

PRESIDENT—THE REV. SIR F. A. GORE OUSELEY, BART.

The Musical Association was founded in 1874 for the investigation and discussion of subjects connected with the art, science, and history of Music. It is similar in its organisation to the various learned societies. The members consist of practical and theoretical musicians (professional or amateur), as well as those whose researches have been directed to the science of acoustics, the history of the art, the construction of instruments, or other kindred subjects. The meetings are held at 27, Harley Street, W., on the first Monday in each month from November to June inclusive, when papers are read and a discussion follows. At the close of each session a report is sent to the members giving a transcript of the papers and discussions.

A prospectus of the Association will be sent on application to the Assistant Secretary.

F. W. DAVENPORT, Hon. Sec.

J. PERCY BAKER, Assist. Sec.

Willersley House, Wellington Road, Old Charlton, S.E.

NOVELLO, EWER AND CO.'S

SERVICES

OF

SACRED SONG

EDITED BY THE

REV. DR. TROUTBECK.

PRICE SIXPENCE EACH.

1. ABRAHAM.—By the EDITOR.
2. MOSES.—By the Ven. Archdeacon FARRAR.
3. ELIJAH.—By the Rev. R. F. DALE, Rector of Bletchington, Oxon.
4. DANIEL.—By the Rev. A. G. BOWMAN, Vicar of St. Andrew's, Westminster.
5. ST. JOHN THE BAPTIST.—By the Rev. E. PRICE, Priest in Ordinary to the Queen and Minor Canon of Westminster Abbey.
6. ST. JOHN THE EVANGELIST.—By the Rev. H. A. COTTON, Priest in Ordinary to the Queen and Minor Canon of Westminster Abbey.
7. SIMON PETER.—By J. H. BRAMMALL.

London and New York: NOVELLO, EWER and Co.

Sung by Madame CHRISTINE NILSSON.

THERE IS A SHADOW

BALLAD

Composed expressly for Madame CHRISTINE NILSSON

BY

M. W. BALFE.

Price Two Shillings net.

London and New York: NOVELLO, EWER and Co.

NOVELLO, EWER AND CO.'S

ALBUMS FOR VIOLIN & PIANOFORTE

No. 10.

SIX

CHARACTERISTIC PIECES

FOR TWO VIOLINS AND PIANOFORTE

COMPOSED BY

SIEGFRIED JACOBY.

Price Two Shillings and Sixpence.

London and New York: NOVELLO, EWER and Co.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1888.

THE "LOBGESANG."

A COMPARISON OF THE ORIGINAL AND REVISED SCORES.

In the volume of this journal for the year 1883 may be found a comparison of Mendelssohn's "Elijah" as it was performed at the Birmingham Festival of 1846 and the same work as finally published. It is now proposed to treat the "Hymn of Praise" in like manner, using for the purpose, besides Breitkopf and Härtel's full score, a MS. copy of the original version, once the property of Mr. J. Alfred Novello, and now in the possession of Messrs. Novello, Ewer & Co. Nothing can be more certain than that the task entered upon here will—quite apart from the manner in which it is done—receive the interested attention of musicians and amateurs. The popularity of the "Lobgesang," the fascination which surrounds everything Mendelssohnian, and the gratification of satisfying curiosity about the formative processes of great works, all give assurance that the labour of comparison will not be in vain. Let us add that the result must inevitably strengthen the popular impression of Mendelssohn's extreme conscientiousness, and the intensity of his conviction that nothing had been done while anything remained to do.

As a preliminary it may be well to recall certain historical facts connected with the "Lobgesang." The work was composed for a commemoration of the invention of printing held in Leipzig, June 24, 25, 1840—an occasion for which, also, the "Festgesang" came into being. Shortly after its production the Birmingham Festival Committee, ever on the look-out for attractive novelties, secured the "Lobgesang" for their solemnity of the same year, together with the personal direction of the composer. The English performance duly took place (September 23), and, at the close of the Festival, Mendelssohn returned to Leipzig, to resume his labours as conductor of the Gewandhaus concerts. There he was quickly called upon (by the King of Saxony) to give his new work its second German hearing. Regarding this occasion, Mendelssohn wrote to his mother, under date October 27, 1840:—

"All the music was given with such precision that it was a real pleasure to listen to it. The King had previously sent for me between the parts, which obliged me to pass through a double row of ladies (you know the arrangement of our concert room) in order to reach the place where the King and his Court were seated. He conversed with me for some time in the most good-natured and friendly manner, and spoke very judiciously about music. The 'Hymn of Praise' was given in the second part, and at the conclusion, just as I had quitted my music-desk, I suddenly heard people around me saying, 'The King is coming to him this time!' and he was, in fact, passing through the rows of ladies, and came up to my desk (you may imagine the universal delight this caused) and spoke to me in so animated a manner, and with such cordiality and warmth, that I did indeed feel it to be a great pleasure and honour. He mentioned the particular passages that had pleased him most, and, after thanking all the singers, he took his departure, while the whole orchestra, and the whole audience, made the very best bows and curtsies they could accomplish."

The homage of crowds and the praise of kings did not blind Mendelssohn to what he regarded as the faults of his work. Hence we find him writing

(November 18, 1840) to Carl Klingemann in terms as thus:—

"My 'Hymn of Praise' is to be performed at the end of this month for the benefit of old invalided musicians. I am determined, however, that it shall not be produced in the imperfect form in which, owing to my illness, it was given in Birmingham, so that makes me work hard. Four new pieces are to be added, and I have also much improved the three sets of symphonies,* which are now in the hands of the copyist. As an introduction to the chorus, 'The night is departing,' I have found words in the Bible as fine as can possibly be imagined, and admirably adapted for music."

The "Lobgesang," with all its additions and changes, and as we now have it, was first performed in Leipzig, December 3, 1840. "The alterations," writes Sir George Grove (Article, "Mendelssohn," *Dictionary of Music and Musicians*), "were so serious and so universal as to compel the sacrifice of the whole of the plates engraved for the performance at Birmingham. Now, however, they were final, and the work was published by Breitkopf and Härtel early in the following year. Before leaving this we may say that the scene of the Watchman was suggested to him during a sleepless night, in which the words 'Will the night soon pass?' incessantly recurred to his mind. Next morning he told Mr. Schleinitz that he had got a new idea for his 'Lobgesang.'"

We now enter upon the comparison.

No. 1.—Sinfonia. First movement. (a) *Con moto maestoso*.

This introduction is scored for the same instruments in both versions, and the first four bars of the original agree exactly with those of the revised. But the second phrase for trombones presents an important difference, as may be seen below:—

No. 1.
Original.



Revised.



The alteration, as a matter of course, extended to the orchestral echo. Apart from the removal of the string parts in bars 13 and 14 (where they doubled those of the wind), the only other change in the *Maestoso* occurs at the cadence, where the two versions stand thus—

No. 2.
Original.



Revised—from bar three of above.



(b) *Allegro*. In the original this is directed to be played *Allegro vivace*, and so written as that each bar

* This is Lady Wallace's translation. Of course the three symphonic movements are meant.

contains but half of the matter found in each bar of the present "diminished" form. The principal subject corresponds in both versions, but its orchestration is fuller in the second than in the first, and also more mobile. These changes are not important enough for illustration. Coming to the expansion of the theme, alterations at once appear. Compare the following—

No. 3.
Original.

Revised.

The passages immediately subsequent agree as to the string parts, but, as to the wind, the revised version presents an immense improvement upon its predecessor, which is remarkable for leanness and sluggishness. The changes, however, are not mere thickening and motion, since the additions carry on the thematic idea, much as shown in bar 2 of the last extract from the revised. On arriving at the lead into the *Tutti* following the exposition of the first subject, we find that Mendelssohn has abridged it somewhat—

No. 4.
Original.

Revised.

Moreover, the wood-wind, formerly accompanying this passage, in an elementary fashion, with sustained chords, is now given the theme, which the instruments briskly pass from one to another, horns helping to fill in the harmonies. The noble *Tutti*, with its contrapuntal working of the subject, remains much as when first written. Not so the statement of the second subject, though the melody is altered only in a single note. The difference lies in orchestration and accompaniment. As every amateur knows, the theme in the revised is given to clarinets, bassoons, violas, and finally oboes, lightly attended by flutes, horns, and violoncelli. In the original only the clarinets, bassoons, and finally the oboes have the melody, to which the violoncelli and violas supply, during part of its course, an *arpeggio* of crotchet triplets—

No. 5. Clar.
Fag. Sres.

The note changed in the melody is, of course, the third, which now drops to F from A flat. Further changes are met with in the continuation. The first version gives a repeat of the theme to the flutes, violas (*divisi*), and celli (*divisi*), the violins taking up the *arpeggio*; the second gives it to the flutes and violins, with a new ending and no *arpeggio*. We find differences of detail also in the passage leading to the peroration of the technical first part.

Passing on to the "working-out" section, attention is at once arrested by a valuable after-thought. The reader, on turning to his printed score (Breitkopf and Härtel, p. 23), will find that, after discussing the theme of the Introduction, the composer takes up the leading subject of the present movement, in E flat major—

No. 6.
Vi.

This is wholly an interpolation. The original "working-out" does not once refer to the theme just shown, and it may be that Mendelssohn, engrossed by the stately trombone subject of the Introduction, made the omission without intending it. If so, we can understand why, on revising the movement, he effected the change just pointed out. When the discussion of the trombone motive is resumed, we find another great improvement. The character of this improvement can be seen by comparing the two versions at the point where the subject of the Introduction is resumed—

No. 7.
Original.
Vi. 2. Ob. Cl.

Cl. Fag.

Revised.
Vi. 2. Ob. Cl.
Vi. 1. Violas.

Vl. 1.
Vl. 2.

Cl. Fag.

Continuing in this spirit, Mendelssohn severely revised the beautiful lead into the second subject of the *Allegro*—

No. 8.

Original.

Tromboni. Wind. Str. Wind. Str. *dim.*

Wind. Str. Wind. Str. Wind.

Str. *p* Wind. Cl. Str. Wind. Str. Wind.

Str. Wind. Str. Wind. Str. *p*

Wind. Str. *pizz.*

Revised.
Str. Full Wind. Str. Full Wind. Str. *dim.* Wind.

Str. Wind. Str. Wind. Wind.

Str. Wind. Str. Wind. Cl. *b* Str. Wind. Str. Wind.

Str. Wind. Str. Wind. Str. Wind. Str. *pizz.*

rit.

The second subject is given in the original to flutes, violas, and violoncelli; in the revised the flutes and violins have it. Passing on to the lead into the recapitulation, we find a very great change. If the reader will turn to pages 32-3 of the present score he will find that this lead is constructed upon the first subject of the *Allegro*, has a dominant pedal, and continues for thirteen bars. The lead in the original took the same theme, but in how different a fashion let the subjoined quotation show—

No. 9.

Str.

Ob.

Fl. & Cl. *b*
Vl. Sces.

Wood Wind.
Celli. Vias.

Viol. I.
Wood. cres. Celli. Violas.
Viol. I. Fl.
Str.

In the recapitulation changes were made corresponding to those in the first statement, while the *Coda* of the movement was entirely re-written. The original, in which there is no return to the *Maestoso con moto*, stands as below—

No. 10.
Wind. Str. Wind.
Str. Wind. Str. Wind. Full. Str.
Cor. Str.

p p
ad lib.
dim. p p

Truly, Mendelssohn was the champion reviser—a fact of which we shall be more and more convinced as the comparison proceeds.

JOSEPH BENNETT.

(To be continued.)

THE MATERIAL OF MUSIC.

(Continued from page 338.)

VII.

THE origin and growth of all the forms in music involves in their examination a sort of *resumé* of a large section of the whole history of the tonal art. It is reasonable to assume that so soon as men become sensible of the emotions excited in their minds by the operation of the passions, that they should strive to give utterance in language to the impressions created. Thus poetry had its beginning. In casting their thoughts in the mould of speech different to that which was necessary for the transaction of the ordinary affairs of life, they were probably impelled to give emphasis to certain words which but expressed their feelings. Out of this emphasis came accent, out of accent came rhythm, and out of rhythm song.

The two great divisions of music are sound and measure, commonly called tune and time; or, as in the present instance it is convenient to call them, melody and rhythm.

Musicians define melody as a succession of sounds without harmonies, arranged according to certain accepted or implied rules, for the purpose of producing effects more or less agreeable. A melody is said to be complete when it realises a satisfactory result upon the ear, or when it succeeds in illustrating a peculiar sentiment. It is often founded upon relative harmonies, but it is completely distinguished from harmony, in being independent of other accompanying notes to make it perfect. A tune or air is called a melody, but in some instances melodies are only parts of tunes or airs, inasmuch as they are wanting in rhythm necessary to the complete fulfilment of the requirements of tune. Other successions of notes may be produced which, having no regard to pitch, cannot be classed in the category of melody. A true melody, then, requires not only an agreeable succession of notes, but an observance of the relations of pitch and rhythm.

By pitch the *ambitus*, circuit or compass of the melody, is regulated with regard to the voice or instrument which is called upon to perform it.

By means of rhythm melody is arranged in forms of ever-pleasing variety, and by the judicious employment of the rules of rhythm the musician is enabled so far to husband his ideas that they can be presented in many forms all more or less agreeable or suitable. The rules of rhythm in music were doubtless suggested

by the accents of speech, which the old Greek writers called *melos* (*μῆλος*). This, according to Plato, included "speech, music, and rhythm."

The term accent is variously applied. There is an accent of prose, another of poetry. There is the accent of speech, or cadence of voice by which the inhabitants of certain districts may be distinguished from others. There is also a personal accent on the peculiarity of tone by which one person's voice differentiates from another. In poetry *quantity* is sometimes called accent, according to the *arsis* or *thesis* of the syllables. One set of grammarians define prosody as the art which teaches the proper quantity and accent of syllables and words, and the measures of verses, that quantity in prosody means the length of syllables in pronunciation. Others affirm that quantity or length of syllables is of little import in poetry, that it is, in fact, regulated by the number and *accent* of the words.

Fortunately for musicians there is but one meaning to the word accent, that is to say, emphasis, and it has but one place in music and there has been devised a ready means of distinguishing it. It is regulated by the position of the bar which divides the melody into pulse measures. The true place of musical accent is therefore easily recognised and can be understood without trouble.

The accent of rhetoric and the accent of music are two totally distinct things. They have apparently a few points in common, but these arise from a certain lack of copiousness in technical nomenclature. Thus the *arsis* and *thesis* of music and speech are only similar inasmuch as they refer to the presence or absence of emphasis. They form important factors in the sum of each, but they have greater value in elocution than in music, where their names are only employed out of concession to the prejudices of tradition. The melody of music and the *melos* of speech are in no way convertible terms, and because the application of like words to different effects has given rise to much confusion and misunderstanding, it is necessary to explain what is understood by the expression in the hope that some better, more conclusive, and distinctive method may be formulated.

Melody may be the spontaneous utterance of a musical thought unguided by science. It does not follow, however, that the musician whom we call a melodist is necessarily deficient in scientific attainments. The fact that musical thoughts in the shape of melody do occur to untutored people has often led many well meaning musicians to hold melody in little esteem and to seek for scientific development in music by means which shall keep that quality as much out of sight as possible. The absence of melody, or "tuneiness," as it is called, is considered by many modern critics as an indication of advanced thought in composition. This is one of the errors men make in their efforts to hasten progress. Good melody always has been, and always will be, while the world lasts, the chief quality of good music in every style from the simplest to the most elaborate. Melody has the greatest power and influence over men's minds beyond all other characters and qualities in music. The musician who invents a successful tune—that is to say, a tune which shall find its way into the sympathies and affections of the people—is a greater musician for the people than he who can only attain his best utterances through the voices of instruments in orchestral harmony. A "melodist," contemptuous as his qualifications may be in the eyes of those who are nothing if not what they call scientific, exercises a greater influence over a larger number of his fellow creatures than one whose genius requires a special preparation on the part of those who would understand it rightly. It will

perhaps be accounted heresy to say that the air of the song "Ye banks and braes o' bonnie Doon" has worked more moral good than all the complicated fugues ever constructed. It must be understood that no depreciation of the more exalted forms of musical science is intended in these remarks, those forms are most valuable in their place, but their place is not that which is occupied in art by melody.

Moreover, they are designed to prepare the way for the statement that true melody is really one of the most scientific forms of musical composition. It is a fact that melody can be made by the observance of certain rules. Such a manufacture may fulfil all conditions required, but it is doubtful whether it will ever reach farther than the ears of the listener. The musician who possesses the gift of melody is master of a very precious quality, which should be cherished in every possible way. The majority may compose, the minority only can invent. When the majority of composers who are deficient in melody wish to gain consideration for their productions, it is easy to over-ride the minority by depreciating in others the qualities they do not themselves possess.

There is no melody without music, and there is no living, stimulating, and satisfying music without melody.

It is assumed that melody originated from the manner in which poems were recited. There is reason to believe that certain inflections of the voice were made when the verses were repeated, and by degrees these repetitions became formulated into regular song, often the assistance of musical instruments was called in to regulate the inflections. The arbitrary tones of pipes and strings would compel the reciters to accommodate their voices to the fixed sounds produced, and the subtle accents of the voice would be compacted into definite musical tones. The nature of the instruments would be infused into the character of the melodies, and the mechanical process of producing the sounds would suggest the addition of rhythmical forms, which would impart a variety to the same melodies and help to the further extension of the means at disposal.

The similarity of character in the melodies cherished among different nations is due to the preference for peculiar instruments, and the scales they are capable of producing. The family likeness of certain tunes found among people remote from each other may be accounted for by the fact that the scales employed or favoured by such folk are based upon the same succession of tones or semitones, and that the capabilities of their musical instruments are more or less alike.

Some of the ancient melodies which have been preserved by civilised people are almost identical with those in common use among tribes in a state of barbarism, thereby implying the hypothesis of a common origin.

Now, while melody may be formed or invented by people of primitive or unsophisticated ideas, such formations rarely exhibit more than rudimentary thoughts, for the reason that little or no attempt is made to combine the powers of rhythm with tune. Consequently, barbaric melody is scarcely exalted out of the form of recitative. Recitative has no rhythm. So soon as rhythm is combined with recitative it becomes melodious, and composers recognise this peculiarity by distinguishing such departures by the name of "Arioso."

There need be no rhythm in recitative, but there can be no musical melody without rhythm. The composer of melody must call in the aid of rhythm to help him to make out his ideas.

By means of rhythm, and the alteration of accent or stress, the same melody may be made to assume

numberless varieties of character. Not only will this effect be created out of the notes, but the changes of accent and rhythm will suggest the corresponding pendant themes required to fulfil the natural laws of both rhythm and accent. Thus if a melody is begun upon the weak pulses of a measure, it will be required to be completed by the remaining pulses necessary to fill the bar. Again, if the rhythm of the opening portion of the theme be slow, the rules regulating such matters demand that it should be followed by quick beats, and *vice versa*.

These characteristics may be observed in all music of well ordered form, whether it is new or old. The student who desires to strengthen his own conceptions, and to bring to his aid all the advantages to be derived from the experience of his predecessors, will find the greatest possible help from a personal examination of the works of musicians, great and small. The "day of small things" must not be despised by him who wishes to understand the light of brighter and greater times.

The most primitive, and, perhaps, simplest form of musical composition was the song; the simplest form of song, the ballad. The ballad derives its name from a Greek word which means to dance. The original ballads were set to tunes which could be danced to. For the purposes of the dance it was necessary that the rhythm should be distinct and well marked. Each variation of the rhythm would suggest the invention of new steps or movements. Each of these movements or dances was distinguished by a special name. Out of these dances the higher musical forms were evolved. These were at first available for the purposes of the dance, but afterwards were so expanded that little more than a suggestion of the dance and the title were retained.

The rhythmical music accompanying the dance has had a large influence over the character of musical art. The symphony is held to be the highest form of musical composition. This is an expansion of the sonata, which is a development of the suite, and was nothing more nor less than a combination of contrasted dance measures and rhythms.

These have been contributed by all European countries, and more than one of the old dances retain either their original names or some indication in their titles of the people from whom they were derived.

The Allemande is, as its name implies, of German origin. It is a modification of a national dance brought to a semi-classical condition by the French in the time of Louis XIV., in allusion to the newly acquired provinces of Alsatz and Lothringen. The measure was slow and dignified, and Scarlatti, Corelli, Handel, Bach, and other composers incorporated the dance in their suites, sonatas, or lessons. The dance, under the name of "Almain," was known in England nearly a century before the French made it fashionable. One of the characters in George Chapman's play "Alphonsus, Emperor of Germany," speaking of dancing, says:—

We Germans have no changes in our dances.
An Almain, and an Up-spring—that is all.

Shakespeare speaks of the "swaggering up-spring reels" in his "Hamlet," and Ben Jonson also mentions the dance, and as he speaks of an "Almain leap" it would imply that the "Almain" and the "Up-spring" were one and the same.

Allemandes or Allemaines were published as pieces for the harpsichord or spinet in France in 1649, and in England in 1662. Lulli also wrote Allemandes for instrumental performance, and not for the purposes of the dance, in 1670. Henri Dumont's compositions with the same title could not possibly have

been fitted with terpsichorean steps in any way calculated to please an ordinary assembly.

The Coranto, Corrente, or Courant is of French origin. Its name is taken from the verb *courir*, to run. It was a quick dance, as its name implies, and is supposed to be allied to the country dance, which was invented in England. The term does not mean that it was a dance taken from the country folk, but because the dancers were placed opposite, "contrary" to each other. The Coranto was sometimes called in England *counter-traverse*, before it was distinguished by the name of country dance. The French also called it *contre-danse*.

The Bourrée and the Gavotte had their origin in France. The first in Auvergne, the second in the town of Gap, in the High Alps. The Bourrée is of a lively measure; the Gavotte included jumping and the clatter of sabots. The rhythm of each is distinct and well marked. The latter dance has disappeared except as a stage dance. In the olden time it was performed to the accompaniment of the bagpipe or musette. For this reason many of the old composers always added a musette or bagpipe tune to their Gavottes.

The Sarabande was of Spanish origin. In its original form it was a wild, suggestive, and not over proper dance, accompanied by the click of castanets and occasional wild yells from the spectators. The name was given afterwards to a stately, dignified measure, almost identical with the Pavan, as may be gathered from the fact that the slow melody "Lascia ch'io pianga," by Handel, was a Sarabande introduced into his opera "Almira." It was set to words and employed in "Rinaldo," the opera which provoked the disappointed sneers of Addison. The Minuet is French, and was so called because of the short steps required in dancing. The Pavan was named from its peacock-like movements; the Gagliardo, the Passacaglio, the Passamezzo, the Passepiéd were dances with variety of rhythms. The old composers introduced these dance-forms into their suites, but they seem to have had less influence upon subsequent developments than other dances, such as the Jig, the Rigadoon, and the Hornpipe. The Passacaglio, from having been a melody usually played by instruments of deep tone and having contrapuntal flourishes superimposed in an impromptu fashion, was made the nominal description of an ingenious piece of musical workmanship. The Passacaglio of Bach forms a familiar example of this sort of treatment, for it is a series of clever melodies and harmonies constructed upon a ground bass—that is to say, a bass which never varies, and is constantly repeated until the ingenuity of the composer is either exhausted or the character of the bass admits of no further elaboration.

The Rigadoon was, at the beginning of the eighteenth century, the most popular form of dance in existence. Book after book and sheet after sheet, "of the newest rigadoons danced at Court," were issued from the press until a new fashion arose, and other dances were favoured to the exclusion of the once popular Rigadoon. It was said to be the invention of Mr. Isaac, a dancing master, who lived at the end of the seventeenth and the beginning of the eighteenth centuries.

The two dances which have retained their popularity for a longer period than any others are the Hornpipe and the Jig. The reason for this may possibly be found in the fact that they have always been popular with the people, who are more tenacious of old ways and customs and things than the higher classes, who are swayed to and fro by every wind of fashion and caprice, especially in the matter of amusement and recreation. Both these dances derive their names from the instruments upon which they were wont to be played in ancient times.

At the beginning of the present century the Hornpipe assumed the character now accepted as typical. One of the first of the melodies in the new form was that called Lord Howe's Hornpipe. Miss Cattle's Hornpipe, composed about 1780, is in duple measure; but the stress given to certain notes shows the lingering fondness for the rhythm of the old triple measure Hornpipes. Following Lord Howe's came the College Hornpipe, "Jack's the lad," and other tunes which were originally associated with the words of songs. The dance took its name from the hornpipe, a primitive form of shawm, now represented by the Corno Inglese. Several of the old composers, Handel among the number, introduced the Hornpipe as a theme of contrast to other movements. The Jig is a measure also of English origin, and it takes its name from the fiddle, that being the instrument ordinarily employed for the dance.

The term Jig has become associated in the popular mind with Ireland, because it is supposed to be the national dance of that country. It has been adopted by the nation as a term for a dance which has existed from time immemorial, but which received other names. There is no tune called a Jig to be found in Irish music before the end of the seventeenth century, and the earliest were probably imported. It may surprise many when it is said that Scotch Jigs are of higher antiquity than Irish. Shakespeare, in "Much ado about nothing," compares "wooing, wedding, and repenting" with three dances—namely, "a Scotch Jig, a measure, and a cinque-pace." The Cinque-pace was "a slow heavy-heeled dance," the Measure was graceful and dignified, similar to the minuet; the Scotch Jig was of a very lively character, like its English namesake. The temptation which this rhythm offers to the composer to soar into the realms of fancy was taken at an early period in the history of the development of harpsichord music. It was made the vehicle for display and it was lengthened and elaborated so that it became the origin of the last movement of the Sonata.

Before the Sonata was perfected, however, it had to pass through many stages. These were of slow growth. Taking the year 1760 as the period when the sonata form was finally established in its recognised shape, the model was not completed until it had passed through a series of tentative experiments extending over a period of more than two hundred years. Reasoning from analogy, it may possibly take a like period before the graces of form receive new outlines. The sonata was the direct outcome of the suite. The suite was the expansion of the idea suggested in their works by the older composers who sought to obtain the charm of effect by the employment of dance measures of different character in contrasted sequence.

Various composers of different nationalities all contributed to this end, and for the sake of novelty borrowed the rhythms of the dances popular among the people of the rural districts, with whom singing and dancing were the chief, if not the only, means of recreation.

There is a curious confirmation of the popular origin of the suite in the absence of the Minuet in the earlier examples. The Minuet was a Court dance, and presumably unfitted for association with measures peculiar to the country. When the dance forms became merged into more elaborate treatment, in which the rhythms were preserved to a certain extent but the phrases were unsuited for dancing, the Minuet was introduced into the sonata as a memory of its origin, but in no way representing by succession the dance measures out of which it had been evolved. The Minuet was superseded by the Scherzo, first so named by Bach, but claimed for

Beethoven. The word Scherzo means a joke. The older writers—Birde, Gibbons, Bull, and others of their period—kept the form of the Almains, Gagliards, Pavans, and Dumps in their virginal music, but made variations for the right or left hands as their fancy directed them. In later time John Jenkins composed "fantasys" or fancies of greater extent than those which had been before proposed by Orlando Gibbons, whose fantasias were the first attempts at the development of the forms of instrumental music.

The Italian composers were among the first who suggested the Canzona, that form of song which was one of the predecessors of the Sonata. It consisted of two portions. The second was in a different key, the major, if the original proposition was in the minor and the reverse. The first portion was repeated and so ended the song. Sometimes the second portion was formed out of the subject of the first, and thus the earliest attempts to fix the sonata form were made out of the style of the song, with the rhythms and titles of the dance.

One other effort to consolidate the form by the reduction of the number of the movements must be noticed. The sonatas of Corelli and Purcell had a number of short movements, enlivened by changes of tempo. These changes were made the subject of distinct treatment by late composers until the middle of the eighteenth century. Bach preserved the old number of six movements in some of his suites, as in the "Clavier-Uebung," where the student will find not only this large number of pieces, but he will notice that each suite exhibits its several pieces all in the same key.

The "Sechs leichte Clavier-Sonaten" of Philipp Emanuel Bach are in correct form, and those of the French composer Schobert—which were once so popular that they were on every harpsichord in the three kingdoms—are also in strict form. The honour, therefore, of having fixed the form may fairly be divided between these two musicians.

(To be continued.)

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXV.—SCHUMANN (continued from page 336).

SCHUMANN confessed to great carelessness in money matters. He once wrote: "This contempt and waste of money is a wretched characteristic of mine. You would not believe how careless I am—I often actually throw money away. I am always reproaching myself and making good resolutions, but the next minute I have forgotten them, and am tipping somebody with eight groschen. My being away from home, and travelling about, have much to do with it; but much of the blame attaches to myself and my accursed carelessness. And I fear it will never get any better." With such a disposition Schumann was often desperately "hard up" and worried into utter gloom. His letters from Heidelberg contain many references to impecuniosity and the harassing attentions of creditors, especially of a tailor, who was our spendthrift's embodied Nemesis. The same state of things soon prevailed in Leipzig. This very clearly appears in a letter written to his mother, November, 1830:—

"For the last fortnight I have not had a farthing; I owe Wieck twenty thalers, and Lüche thirty, and really live like a dog. You say I had better borrow 100 thalers of somebody, but who is to lend them to me? I hardly know a soul, and those I do know have got as little as I have. . . I should like to have my hair cut, as it is a yard long, but haven't a copper

to do it with. For the last fortnight I have been obliged to wear only white neckties, as my black one is simply in rags, and the white ones will be at an end to-morrow, so I shall have to be old-fashioned and do without. I ought to send several letters to Heidelberg, but have no money for the postage. What will the world think of me? My piano is horribly out of tune, but I cannot send for the tuner, &c., &c. I have not even enough to buy a pistol to shoot myself. That is the state I am in. So do not take it amiss if, in a despairing moment, I run right away, either to America or to my uncle at Twer, where cholera morbus is just now raging, which might soon put an end to the life and career of my wretched self."

Again he writes (December 10) in anticipation of spending Christmas at home: "It has just dawned upon me that I possess neither dress-coat nor trousers for the approaching balls and festivities at Zwickau. Will you send me by return of post six yards of fine black cloth, so that all may be ready before the holidays. . . . A shower of ducats would be universally acceptable. Otherwise I am pretty well, although I have filled my cup to the brim by falling violently in love the day before yesterday. The gods grant that my ideal may have a fortune of fifty thousand." The correspondence between Schumann and his mother in December, 1830, was brisk, and on the 12th we find him writing again, making reference, *passim*, to the composition of a lyric drama: "Next, you are right about the big opera; I am on fire and revel all day long in sweet fairy-like sounds. The opera is called 'Hamlet'; the thought of glory and immortality gives me strength and imagination, and official life sneaks away in affright. The journey to Zwickau would rather interrupt my flow of ideas, but still it is possible that I may come. In no case can I promise for certain. I shall come before you like a vision; you must not be frightened. I am dreadfully pale, ugly, and seedy looking, and all the Zwickau ladies will be surprised and critical."

The letters written during this same month of December contains passages of even more interest than examples of the writer's impecuniosity. According to his own statement, Schumann was then "in an uncommonly bright, airy, and divine mood," and "revelling in a pure atmosphere of deep home feeling." This may account for an unusual expansion and elation of mind to be seen clearly behind the printed page. At one moment we discover that the young man was no stranger to thoughts of future fame. He addressed his "dearest Mother" thus: "Unless the great, great time, in which we are now living, when even old men glow like youths, quite shrouds the Olympus of Art, I am not at all alarmed lest I should appear in an Encyclopedia, or among 'Portraits of Celebrities,' or that we should see our entire correspondence in print. Heavens! How shall I fare then as a son, and you as a mother?" Again he writes: "No words can give us such sweet comforting peace as music." Also we find a resolution to take Moscheles "for an example in everything." This was probably because he remembered how, on one occasion, "every one respectfully made way for him, and how modestly he walked through the crowd." Schumann felt that he was equal to the modesty, at least in outward demeanour. "I sometimes lack self-confidence *before the world*, although, on the other hand, I can be very proud inwardly. God grant that I may but continue to be very strong, modest, steadfast, sober." At this time he has an idea of going to Weimar and putting himself under Hummel. Upon this a pretty castle in the air is built. The dearest mother should remove to Weimar also, and the two would live together in happiness

complete. "By Jove, but that idea about Weimar is glorious! But how, for heaven's sake, can you say that anything of that sort would be too great an expense? There's time enough, and I simply must finish my course with Wieck. The other day I suggested to him, in a light and airy kind of way, my plan about Hummel; but he took it ill, and asked me whether I mistrusted him, or what; and whether, as a matter of fact, he was not quite the best master. He saw that I was startled by such unnecessary anger, but we are now quite friendly again, and he treats me most affectionately, like his own child. You can hardly have a notion of his fire, his judgment, his view of art, and yet, when he speaks in his own or Clara's interest, he is as rude as a bear." The shock of Wieck's wrath seems to have burst the Weimar bubble. At any rate, we hear little more of it.

After the Christmas of 1830, Schumann neglected correspondence with his mother till February 18, 1831. Money troubles again! He was in debt at the restaurant for dinners, and the unreasonable proprietor wanted to be paid. Nay, he was most rude in pressing for the money (sixty or seventy thalers). Wieck also, and a fellow student, were creditors by money lent, and the poor young man had got into a "fix": "By Jove, it is quite true when I tell you that I have only eaten meat about twice, and lived upon plain potatoes, and, although I am very fond of them, still it is getting too much of a good thing." He had raised money at his "Uncle's." "I have also had to pawn your watch, and one book after the other finds its way to the second-hand bookseller's. You may imagine how much I am losing. The day before yesterday, I went in despair to Wieck and borrowed a thaler, and, Heavens! did I not pitch into the roast veal, that's all! Poverty must be a horrible thing, because it absolutely excludes one from human society." On the strength of all this, Schumann begged his mother for one or two hundred thalers till he came of age.

In 1831 the cholera swept through Europe, and the fell disease, being then little known and apparently irresistible, made men's hearts fail them for fear. It appears to have had this effect upon our sensitive young Leipzig student. He writes (August 8): "Though I am quite well and jolly, still I dread the cholera, not so much the disease as its consequences. To be on the safe side I have made my will, but kept it as funny as possible, as I cannot imagine at all that I shall ever die. . . . If the cholera comes any nearer perhaps I shall come to Zwickau or Schneeberg." From a letter to his brothers (September 5) we learn that Schumann actually contemplated flying from the plague into Italy. There is no doubt of the fact that he was in a desperate state of fright. Indeed, he confesses to a "painful, almost childish, dread" of the disease, and fears "it will make no bones of dragging me out of my beautiful every-day life in its talons." He goes on: "The thought of dying now, after living for twenty years in the world without doing anything but spend money, makes me quite wild. . . . I am in a fearful state of restlessness and indecision, and almost wish to send a bullet through my head." In the same letter he begs approval of his proposed "strategic movement to the rear" before the advancing foe, and cries out frantically. We can almost hear him: "Of course the journey would unsettle me very much, but it would not send me out of this world into the next. Tell me what to do. I cannot stay here. If I were to die here, or at Zwickau (I really can see myself lying dead) I should certainly exclaim (if I could) 'Oh, you donkey! Why did you not go to Italy?'" Finally, our alarmed

young friend wants an answer by return, "for it (the cholera) may be here in four days."

In a little while he became calmer, and informed his mother that all his dread had disappeared together with the wish to travel. This was, perhaps, because his mind occupied itself with another and engrossing idea—artistic paternity. He announced to the home circle at Zwickau that he would shortly be the father of a fine healthy child—his first published work: "It will make its appearance at Messrs. Probst's, and heaven grant that you may understand it, with its first tones of youth and vivid life. If you only knew what joys those are—an author's first joys. Being engaged is nothing to it. The whole atmosphere of my heart is charged with hopes and presentiments, and I feel as proud to be wedded for the first time to the great world, which is the home of the artist to its uttermost limits, as the Doge of Venice was when he wedded the sea. Isn't it a comforting and beautiful thought that this first dewdrop of mine, dissolving in the illimitable ether, may possibly sink gently into some aching heart and help to assuage its grief and heal its wound?"

In the next letter (September 27, 1831) we find Schumann's talent for criticism stirring within him. The epistle is addressed to Fink, then editor of the *Allgemeine Musikalische Zeitung*, offering a notice of Chopin's Op. 2—first of a series of articles to bear the general title of "Cæcilianæ," though the author expressly states that it is a title for which he does not much care. He describes his essay as "merely an endeavour to reproduce the first impression made by a genial composition of recent date." Our young critic is humble and adds, "As I have great reason to be modest, I beg of you to omit whatever you feel inclined, or what may be distasteful to you." It is pleasant to know that the paper was accepted and published.

The correspondence soon returns to Schumann's Op. 1 (Variations on the name Abegg), which he sends to his relatives, begging them to receive his child lovingly, and adding in playful mood, "If to some of you it is unintelligible, because you do not understand its speech, even those will have the advantage of imagining it lovelier than it really is." To the publisher, Heckel, at Mannheim, he forwarded twelve copies "on sale or return": "In asking you to distribute them among the Mannheim friends of music, allow me to assure you that in doing so you would be sure of the deepest gratitude of the young composer, who is braving public opinion for the first time." The anxious author goes on to say that he would gladly allow Heckel fifty per cent. commission on the transaction. Results pleasant to Schumann followed the issue of his bantling. He tells his mother: "I really seem to be more sought after since my Variations were published, and my room has been full of singers, amateurs, artists, painters, and others. You must put down the enthusiastic style of my letter to that."

From about the period we have now reached (1832) the name of Clara Wieck begins to appear in the letters. The young pianist had entered upon a public career with great *éclat*, and Schumann naturally rejoices in the success of his master's daughter. Writing to Wieck he says: "First of all, let me congratulate you on Clara's success. It is certainly true that if the world forgets very soon, it does not overlook anything extraordinary, though I often compare it to a herd of cattle which is startled for a moment by the lightning and then calmly goes on feeding. Such flashes were Schubert, Paganini, and Chopin, and now Clara will be another." Not a bad attempt at prophecy, but there is no indication that the prophet saw far enough into the future to behold

himself the husband of the girl about whom he indulged his foresight. He wrote to her, however, a very charming letter, full of playful fancy, and in spirit just such as a brother might address to a younger sister. Referring to himself as "your old moonstruck maker of charades," he goes on: "Dear Clara, I often think of you, not like a brother of his sister, or merely in friendship, but rather like a pilgrim thinking of a distant shrine. During your absence I have been in Arabia, collecting fairy tales for your benefit—namely, six new stories of men and their doubles, a hundred and one charades, eight amusing riddles, and then some awfully fine brigand stories and the tale of the white spirit. Oh! how it makes my flesh creep!" One sees at a glance on what terms these two had been in Wieck's house, as members, so to speak, of the same family. Then he gives the absent sister some particulars of her brothers, and continues: "Have you been composing at all? And, if so, what? I sometimes hear music in my dreams; that is when you are composing. With Dorn I have got as far as three-part Fugue, and have besides finished a Sonata in B minor and a set of Papillons . . . How do the apples taste in Frankfurt? And how are you getting on with the high F in Chopin's Variations? My paper is at an end. Everything is at an end, except friendship, in which I shall ever remain Fräulein C. W.'s warmest admirer.—R. S."

In his letters written at this time Schumann makes several references to the Papillons, notably when thanking the musical critic Kellstab for a kindly notice of his Abegg Variations. He there ascribes their origin to Jean Paul's "Flegeljahr," the concluding scenes of which they are intended to illustrate. "I often turned to the last page, for the end seemed like a fresh beginning, and almost unconsciously I found myself at the piano; and thus one Papillon after another came into existence. I trust you may consider their origin an apology for the whole composition, as the separate numbers often require explaining." In another letter we read: "While I was writing the Papillons I felt clearly that a certain independence was striving to assert itself, which is, however, mostly condemned by the critics. Now the Papillons are fluttering about in the beautiful spring air, and spring itself is at our doors looking at me like a child with sky-blue eyes." The quotation just made is from a communication to his mother, in which he talks a good deal about his innermost feeling on questions of life and art, and speaks of discovering that "only sensible, honest, and persevering hard work has any effect on one's progress and preserves the charm of art, especially in music, which is at first so exciting and very soon palls." A passage in the same letter touches upon a more prosaic but, as far as Schumann was concerned, not less momentous subject. It would seem that the young man's fondness for drink had attracted some attention. "You yourself asked Rasch whether I really drank so much; I believe he took my part, but I should not have done so, for there is some truth in it. But as drinking Bavarian beer was rather a prosaic habit than a poetical passion, it was not so easy to shake it off, for it is infinitely easier to cure one's self of a passion than of an old habit. But if you ask me whether I have cured myself I firmly answer 'Yes.'"

Schumann's career was now fully laid out before him. His compositions were well received, he had a consciousness of capacity, and the entire vista of life, as far as he could see down it, appeared bright and happy. We note the effect of this in his letters. Thus he writes: "In the afternoon I had been alone to Zweyauendorf, mind and heart full of happiness,

and bright prospects for the future. With what different thoughts I visited the same place three years ago. How undecided I was in my manner of thinking! How much firmer and more settled I seem to be this year; my imagination and consciousness beautifully balanced, and my thoughts and feelings quite inseparable from one another." Again we read: "I cannot tell you how bravely I am making way, and how happily and industriously I work at my one object in life. The world lies so bright before me, and outward circumstances have such a beneficial influence upon me that I have to pray my guardian angel not to make me too ambitious, and to preserve in me the child-like simplicity of a true artist." At this time Schumann was very industrious indeed. He worked hard at theoretical studies, poring over his Marburg and analysing Bach's "Well-tempered Clavier." "I have taken the fugues one by one, and dissected them down to their minutest parts. The advantage of this is great and seems to have a strengthening moral effect upon one's whole system, for Bach was a thorough man all over; there is nothing sickly or stunted about him, and his works seem written for eternity. Now I must learn to read scores and study instrumentation." Meanwhile he toiled so hard at the pianoforte that one hand became injured. This alarmed him, and he wrote to his mother: "I really got quite uneasy about my hand, but carefully avoided consulting a surgeon because I was so afraid he would say the damage was irretrievable. I had begun to make all sorts of plans for the future, had almost resolved to study theology (not jurisprudence), and peopled an imaginary parsonage with real folk—yourself and others. At last I went to Professor Kühl, and asked him to tell me, on his honour, whether my hand would get well. After shaking his head a good deal, he said, 'Yes; but not for some time—not for about six months.' When I once heard the word, a weight was taken off my heart, and I readily promised to do all he required. It was quite enough—namely, to take *Thierbäder* (to bathe the part in the blood of a fresh-killed ox), to bathe my hand in warm brandy-and-water all day long, to put on a herb poultice at night, and to play the piano as little as possible. The remedies are not exactly pleasant ones, and I very much fear that some of the nature of the ox may pass into mine; but, on the whole, they appear to be very beneficial. And I feel so much strength and spirit in every limb that I really am inclined to give some one a good thrashing. Pardon this nonsense, dear mother." There is a subsequent reference to his malady. "As to my hand, the doctor keeps consoling me, but *I am quite resigned*, and believe it to be incurable. At Zwickau I shall take up the violoncello again (for which one only wants the left hand), as it will be always very useful in orchestral compositions. Then the right hand will be resting, and for me rest is the best doctor."

We pass over some letters to the publishers and critics, with a single halt at a very interesting passage in a communication to Rellstab. It has reference to Schumann's pianoforte arrangement of the Paganini pieces: "Please give my work your kind consideration, and grant me your powerful help. Though I am only pleading for an adopted child, yet I have reared it with care and pleasure, and not without some selfish interest either, for it is to be a test for the critics of what I can do in theory. Seriously, the work was delightful, but not altogether easy, as the harmonies are often vague and ambiguous (even incorrect), and many of the caprices are by no means perfect in form and symmetry. When one first plays through this sort of movement for a single instrument, one feels as if one were in a stuffy room; but

afterwards, when one has grasped the fine spiritual threads running through it, everything grows light and beautiful, and the strange genius is made clear. But I would rather write six of my own than again arrange three of anybody else's."

(To be continued.)

MUSIC TEACHING.

By FR. NIECKS.

WE hear a great deal about the refining influence of music. But to this art, and indeed to all arts, may be applied what Rousseau said of the sciences: "People always think they have described what the sciences do, when they have in reality only described what the sciences ought to do." If instead of repeating high-sounding phrases we examine plain facts, we come to see that those who doubt and deny the noble capability claimed for music, need not be at a loss for strong arguments in support of their way of thinking. Indeed, looking around us, and scanning the cultivators of the art, of how many of them can we say that they cultivate it with profit? Must we not rather admit that an overwhelming majority waste time, money, energy, and their own and other people's patience lamentably? When I spoke of profitableness, I thought of what affects the mind and heart, and through them the whole moral and intellectual man. But even if we take a lower view of music, and regard it as no more than the art of harmonic proportions, nay, if we take the lowest possible view of it, and regard it merely as a pastime that pleasantly tickles our ears and agreeably exercises our lungs, fingers, hands, &c., even then our inquiry will have a result which cannot but appear to us in the highest degree unsatisfactory. To be sure, there are now-a-days a goodly—though not a relatively large—number of performers who have attained a considerable amount of executive skill, but they are for the most part machines rather than agents. We may divide them into two classes—one very numerous, the other much less so. Those belonging to the former are a kind of musical boxes with a limited number of tunes, apt to deteriorate by the wear and tear of time; those belonging to the latter, on the other hand, may be likened to the ingenious contrivance known by the name of pianista, the repertory of which is limited only by the supply of the requisite perforated cardboard. But, after all, genuine music—which is something very different from the usual strumming, scraping, piping, and dittying—is a powerful means of culture. It is a language that expresses things which no other language can express, at least not with the same force and subtlety; a language that solves the problem of how one soul speaks to another soul. The power of speaking and understanding this language, however, is not so much an acquirement from without as a growth from within. Unfortunately, in most cases, so-called musical accomplishments do not deserve even the name of acquirements, being rather precarious loans than absolute purchases. Where then have we to lay the blame for the present unsatisfactory cultivation of music? There can be only one answer: On our teaching. And our teaching is so miserable a failure, because it is not musical education, or, to use the more impressive Saxon equivalent, because it is not a "drawing out" of the innate musical faculties. Ignorant or heedless of their proper function, teachers only too often content themselves with doing for their pupils what the setters of barrels do for barrel-organs. I said intentionally that the blame for the present

unsatisfactory cultivation of music is to be laid on our teaching, not our teachers. For, although no doubt one part of the blame rests on the teachers, another part, perhaps the greater, rests on the pupils and the parents of the pupils. The most common and most mischievous sins of parents are these three: (1) They hand over their children for elementary lessons to incompetent teachers; (2) they are unwilling to provide them with, or neglect to insist on their submitting to, regular, continuous instruction; (3) they demand immediate results of a kind that can only be obtained by mechanical drill and precludes real education. Hence the daily comedies or tragedies—as we may feel inclined to view them—in a teacher's life, those applications for finishing lessons by people who, after years of occupation with music, have not yet learned the elements. By earnest advice and stout opposition to parents and pupils, teachers could no doubt lessen the existing evils: but fear of loss of custom, on the one hand, and the unreasonableness and weaknesses of parents, and the indifference, idleness, and impatience of pupils, on the other hand, warn us not to expect too much in this direction. In fact, I think only one remedy can bring about a radical change, and that remedy is the proper cultivation of music in schools, from primary schools upwards.

As sounds are the material of music, the training of the ear ought to be the foundation of a musical education. Unfortunately, this *sine qua non* of a good musical education is generally conspicuous only by its absence. The usual way of teachers is to let the ear take care of itself. In short, most musical ears are self-taught. And even when some attention is paid to the ear, mechanical execution is allowed to get ahead of intelligent perception. The proper course for teachers to take seems to me to be this: Never to proceed to a new task till the instrumentalist is able to sing as well as to play, and the vocalist is able to perform without the help of an instrument or another voice, the preceding task. Little profit can be derived from monkey-like or parrot-like imitation. Imitation to be profitable must be intelligent—that is to say, the pupil must know what he is imitating. From the very first he has to be made acquainted with the relations of tones to each other as regards pitch and time. Both kinds of relation are important, and require long and careful study, separate as well as simultaneous; but the former is the more difficult, and shall here alone be noticed. In introducing the pupil to the multitude of melodic progressions and harmonic combinations care has to be taken that the advance is gradual. The historical development offers the best model for the course the teacher ought to choose. Begin with the phase of the savage: eschew harmony altogether, and confine the melody to a few notes. The compass of the melody is then gradually extended, and by and by a second part is added, followed in time by a third and a fourth. But the pupil must be always able to realise mentally the harmony as well as the melody. And in order to acquire this power, he has to be made to analyse the chords and to perform them melodically. The ear may be trained like any other organ. There are few men who, if they had received a proper training, would not be able to realise the meaning of what they are reading as easily in reading notes as in reading letters. The importance of the ability of recognising sounds and realising notes is again becoming more and more understood to be an essential item of musicianship, as is shown by the introduction of ear-tests at examinations and of musical dictation at music schools. The Paris Conservatoire included in 1871 *dictée musicale* in its curriculum. Since then several German music schools

have followed the French example. In 1882 two instruction books on this subject were published: a big one in French—A. Lavignac's "*Cours complet de dictée musicale*"; and a little one in German—H. Götz's "*Musikalische Schreibübungen*." Dr. Hugo Riemann numbers among the warm advocates of the *Musik-diktat*. But let us not deceive ourselves. The attention paid to the ear in a later stage of the musical studies cannot make up, except in the case of the specially gifted few, for the neglect in the earlier stages.

A very important question presents itself at the very threshold of teaching. Are we to begin with the teaching of things or of symbols, or with the teaching of both conjointly? And if we do not prefer, as some do, to do at first without symbols, which is the notation most advantageous, most encouraging to the beginner—the old notation, the tonic sol-fa, the improved fixed Do, or the Galin-Paris-Chevé figure notation? Or would it be advisable to use the old notation simultaneously with one of the others, so that they might mutually cover their deficiencies and combine their strengths? This is too intricate a question to be dealt with in a few remarks thrown out in passing; I therefore leave it undiscussed on the present occasion. But teachers should avoid the fault censured by John Hullah when he says:—"We often find the earlier chapters of rudimentary treatises, whether on music or on any other subject, occupied, not with attempts to convey ideas of the things to be first studied, but with explanations of the symbols which represent them, many of these latter, perhaps, not being called into requisition till an advanced period in the study, when they have to be learned again."

As the conveying of the ideas of things (here first and foremost those of pitch and time) is in the early stages of teaching a slow process, which, as I have already said, should not be outrun by monkey-like or parrot-like performances, there will be always time enough for laying the foundation of a sound technique by a regular course of finger gymnastics in the case of players, and of lung, throat, and mouth gymnastics in the case of singers. One hour's methodical drill advances a pianist more than a whole year's unmethodical sprawling. By long doing a thing ill, you will never learn to do it right. This method, though it may seem a roundabout way, is in reality a short cut. The impatient desire for immediate results has done in the past, is doing at present, and will do in the future, incalculable harm. Mr. Lennox Browne, in his "*Medical Hints on the Production and Management of the Voice*," remarks:—"Beginners, especially amateurs, are so impatient for immediate results, that scarcely any time can be given to the study of the most essential preliminaries of the vocal art. Singers are therefore so unacquainted with the mechanism of the voice that not even one in a hundred can explain how he produces a note. There are still fewer who are able to manage their breath properly."

No one can expect to become a fluent and correct reader unless he has studied music intelligently, that is, unless he knows at a glance the melodic, harmonic, and rhythmical structure of what he is playing or singing, both as a whole and in its details—the intervals of the melodic progressions, the constituents of the chords, the changes of key, and the divisions and groupings of bars, periods, and movements. When the advanced student of music who has remained ignorant of these matters is suddenly confronted by them *en masse*, the sight terrifies him so that he thinks discretion the better part of valour, takes to his heels, and resolves to live the rest of his days in blissful ignorance. Now, if he had been made

acquainted with them little by little, he would have mastered these awe-inspiring difficulties with ease. In fact, the only safe way is to advance step by step, always making sure of each new footing—haste and leaps unfailingly land the tyro in the slough of despond that lies on either side of the narrow path. If the learner has once made sure of the first footing, he is pretty safe, provided he proceeds warily. Now, this first footing consists, on the one hand, of the conception of the monotone and its nearest deflections, the major and minor second (tone and semitone), and, on the other hand, of the conception of isochronism, and the resolution of isochronous beats of one kind into quicker ones that stand to them in the relation of two to one and of three to one. Out of these simple elements all the rest can be evolved up to the most complicated melodic, harmonic, and rhythmical structures. I must here quote part of an approving letter of Liszt's to Mathis Lussy, written after an examination of that author's "Réforme dans l'enseignement du piano: Exercices de piano dans tous les tons majeurs et mineurs à composer et à écrire par l'élève." After alluding to the fundamental principle of this method, which consists "dans la continuelle mise en activité des facultés intellectuelles de l'élève," to the legions of *automates fastidieux*, who are nevertheless inferior in skill and charm to the *pianos mécaniques*, he proceeds thus: "In order to obtain less deceptive results, it will be necessary resolutely to appeal to the intelligence of the pupils and masters to conform to your method, by associating with the practice of the mechanism the noblest faculties of the human soul, and to provide for their legitimate predominance. Consequently the simultaneous teaching of the notions of harmony and of the constituent elements of music with that of the processes of fingering becomes indispensable. The manipulative study (*étude manouvrière*) of the keyboard cannot be profitable to the good practice of the art unless there are joined to it other ingredients. From the beginning of the pupil's studies he ought to be familiarised with the tonalities, transposition, rhythm, &c., and for this end one cannot too strongly advise that the intelligence should at once be put in action, and the pen in the hand. Just as one teaches children to read and write words, it is necessary to teach to read and write chords to all those who devote themselves to music, lest one should see them become discouraged and stupefied in a more or less laborious way."

But the intelligence of the pupil has not only to be stimulated and developed with regard to the externalities of the art, but also and more especially with regard to its soul. For it is in this soul that the power of music as a means of culture lies. The pupil cannot be taught too soon that music is not a mere tinkling and jingling. He ought to be made aware betimes of the meaning—i.e., the emotional or other contents—of what he plays or hears others play. For that reason songs that do justice to the words, and genuinely characteristic pieces like Schumann's "Scenes of Childhood" and "Album for the Young," have an immense educational value. I will not say that soulless music—of which there is a good deal—and music with little soul in it—of which there is even more—should never be given to pupils, for that kind of stuff may be useful for technical purposes; but what I will say is that they ought always to be told what is good and what is not. In fact, conversations about the music to be practised, or the music that has been practised, cannot but be profitable in many respects, and may further the artistic education of the pupil more than the practice itself. A much neglected matter is of enormous importance—namely, the choice of music. Of course, bad, vulgar, and

lewd music has to be avoided like poison; but no less music which is over the head of the pupil. Most of Beethoven's works, for instance, are not milk for babes. The practising of compositions intellectually too difficult does as much harm as the practising of compositions technically too difficult. There is another aspect of the art which the teacher must reveal to the pupil—the æsthetical. And, perhaps, no other aspect stands so much in need of revelation. However, the æsthetical—the beauty of line and form—too, is a manifestation of the soul.

In conclusion, I venture to remind my fellow-teachers of two proverbs, and to ask them to remember these wise saws in the pursuit of their profession. The first comes to us from the Romans: *Festina lente*. The second comes to us from the Italians: *Chi va piano va sano*.

SOME KINDS OF MUSIC.

II.—DEAD MUSIC.

I HAVE before me the musical library of a Young Person of Quality who flourished some sixty years ago. It is contained in half-a-dozen solid volumes, bound in a style calculated to defy the attacks of centuries. Gorgeous mummies are these books, their glossy leather and untarnished gilding betraying no trace of the poor withered remains which they cover. Let us take down one at random and glance over its contents, in order to compare them with those of the well-known dropical portfolio of our present-day young ladies. Here is a volume emblazoned "Vocal Music: Miss W—, 1831." Now, let us see. Ah! this was a young person of neat and methodical habits: I wish I had a pupil like her! She has positively paged the volume right through, and indexed the contents alphabetically on the title page. How quite *too* charming! Well, what have we got? Miss, or her teacher, must have been a person of fairly eclectic taste, for there is a refreshing amount of variety to be seen here. The first composition is, as I find on ending my examination, by far the worst in the book. It is one of those gruesome amateur efforts we all know so well (the talented lady, "who never had a lesson in her life," don't you know), entitled "The Treasures of the Deep; a Ballad, by Mrs. Hemans. The Music by Her Sister." Well, reverence for the name of the poetess shall stay our strictures; we will merely remark that this composition starts off and makes a close regularly every four bars in the key of E flat from beginning to end, and it is to be hoped that the publisher is not expiating his crimes too terribly in the next world. After this come a fair number of songs by Handel, some of which are now almost forgotten, being beyond the range of ordinary amateurs. Then we have a few trios or glees, such as "Oh stay, sweet Fair!" by Dr. Stevenson; "O happy Fair," by Shield; and "Lady as the lily fair," by M. P. King. The latter is a deliciously *naïve* composition, words and music being well matched—

(a 3.) Lady as the lily fair,
Ah, whither dost thou stray;
O'er the mountains bleak and bare,
A wild and dreary way?

(Bass solo.) See, see the clouds the storm foretell
A lonely man am I,
Lady, shelter in this cell
Until the tempest fly.

(Treble solo.) Hermit, spare thy friendly care;
O let me wander on;
Mountains' bleak and stormy air
I never more will shun.

(2nd Treble solo.) Alas, my bosom knows no rest,
And faded is my form,
For HENRY thou thy EMMA's breast
Hast steeled against the storm.

(a 3.) Weeping wand'rer, dost thou then
Bewail thy Harrow's flight?
Dost thou seek him once again?
Would he glad thy sight?

(Bass solo.) He thought thee faithless: these sad tears
Prove he wronged thy heart.
Beneath this cowl thy love appears!
We never more will part.

This dramatic *dénouement* being too sudden for the composer he has repeated the first two verses to finish, modifying the second and seventh lines to "Ah, now no longer stray!" and "And never, never fly," which makes all right. Weep, my friends—weep for the ancient school of librettists! Composers do not get such opportunities now-a-days.

Yet really now, jesting apart, have we improved at all in these matters? Which is preferable—the cut-and-dried conventionality of those times or the affected sentimentality of to-day? Take an average specimen by a nobody of just a century ago—

The day that saw thy beauty rise
Shall sacred be for ever blest!
The world in awe of Delia's eyes
Shall grow as gentle as her breast

By all our vows and hid desires
O may our loves be still the same
I glory in the pleasing fire,
If Delia share a mutual flame!

Despite its bombast this has a certain air of culture and refinement, compared with which the following specimen, by a really distinguished librettist of the present day, seems intolerable in its hysterical vulgarity—

O Love, my life's fulfilment, O Love, my life's one dream!
O Love, my life's one centre, the ocean to the stream!
O like a weary pilgrim that nears the holy shrine
I close my eyes, you are too dear, the angels call you mine!
You are too dear, 'tis all a dream, a dream I've dreamed of yore,
I love you heartfelt soul full with eternity before.

Help!—quick! . . . Hope you'll be better soon. Meanwhile let us return to our volume where we next find some *scenas* by Dr. Boyce and Dr. Callcott, with accompaniments written in a kind of compressed orchestral score, the unhappy accompanist being left to arrange it as best he can. These are but a string of stock passages whether for voice or instruments, and it is hard to think that any human being can ever have really enjoyed them. But turn for a moment from one of these and think what Haydn and Mozart did with precisely the same means and materials. Then you may realise what genius is. At the best the *scena*, from the stubborn rigidity of its form, was an inartistic affair, condemning every expression of the emotions to wear the same shape; but only in the hands of second-rate musicians is its full absurdity apparent.

Next comes a humorous trio entitled "Juvenile Amusement," which from the paper and printing (it has no title-page or composer's name) I take to date from about 1790. The words run thus:—

"Old women, old women, will ye go a shearing?"
"Speak a little louder, sir, we're very hard of hearing."
"Old women, old women, shall I come and kiss ye?"
"Yes, yes, if you please, and may good fortune bless ye!"

This appears to have been much sung, judging by the thumbd state of the copy. Then we have some genuine English ballads, one or two of great beauty, such as "Just like love," by John Davy; "Poor little Bess," by James Hook; "The Tear," by J. Ambrose; besides a few of later date by Moore, Carnaby, &c. I need hardly say that a large part of this collection must have come down to Miss from her mother, many canzonets and ballads being engraved in a style which denies them a later date than

1780. Two really beautiful sets of canzonets for two voices (voice parts and figured bass only), by Jackson, of Exeter, are here, and curiously enough some duets for male voices, both bacchanalian and anacreontic—"From night till morn I take my glass," "Could a man be secure," "Come, my bonny love!" a pretty little duet by "Mr. Biggs" (whoever he may be), and "The Butterfly," a much admired Duett, as sung by Mr. Nield and Mr. Sale, Jun., at Dr. Smith's Concert at Richmond, Surrey . . . by J. B. Sale," the composer's name being poked away in a corner to make room for a mass of information concerning his patrons. We have also some dead and gone sacred music in the shape of several hymns and anthems by one John Watlen, who describes himself on his pieces as "formerly of the Royal Navy." This gentleman advertises "'The Glorious Battle of Trafalgar,' 'The Surrender of Toulon,' 'My Mother,' and all his other Compositions," adding beneath (evidently a pushing fellow) "N.B.—Mr. Watlen teaches Singing in the fashionable stile. The Piano Forte and Violin in his new method." Turning the page we find from a long advertisement that he was a pianoforte maker, "Patentee (is this true?) of the Oblique Piano Forte so much admired for its elegance and convenience, for its full and melodious Tone, and for its remaining long in tune." His "Plain Piano Forte with additional keys, double action, inside desk, Pillar Legs, Pedal, &c." costs thirty guineas, "Piano Forte with three Drawers, thirty-six guineas." This was probably one of those little "squares" such as Amelia Sedley played upon. The sight of one in a lodging house parlour, where alone they may yet be encountered, calls up instantly the memory of Miss Schwartz and her two pieces, and three songs, "Floory du Taggy," "Blue-eyed Mary," and "That little thing from the 'Cabinet.'" Dust and ashes, dust and ashes!

Through what a musty graveyard are we wandering! Composers, players, instruments, and music are alike dead and unmourned for. There is to me something very melancholy in such a promenade through a musical cemetery. One cannot help an uneasy feeling that fate has not been altogether just in her dealings—that the Darwinian theory does not altogether hold in the survival of art-works. Of course no one disputes the right of the musical giants to life beyond the grave; but when we see societies formed for the purpose of embalming—not reviving—every trifling scrap that helped boil the pot of a Handel or Bach, one can but heave a sigh for the second and third-rate composers who have produced one or two small gems amongst their tons of rubbish, and who are doomed to utter oblivion. How would it do to start a society—it might be called the Musical Resurrection Society—to print a collection of music consisting of the best works, and only the best, of every composer who has ever written—not less than one composition, and not more than nine, by every man who has ever put pen to paper (I fix the maximum at nine in order to include all the Symphonies of Beethoven)? Really there is something in the idea. I think I shall publish a set of Preludes and Fugues—something really popular—and apply the profits to founding this scheme. But no; it is of no use. Music once consigned to the tomb is never to be resuscitated, even in the case of the greatest names. If any one discovered to-morrow the score of Beethoven's contemplated tenth Symphony, or Schubert's phantom Gastein Symphony, do you believe that either of these would take a permanent place in the *répertoire* of the concert-room? I very much doubt it. A hermetically sealed jar of wine was once dug up in Pompeii, and enthusiastic

antiquaries quailed it with rapture. It was wine and it had kept, but no one could say more for it than that. Even pastrycook's sherry would have been fresher. And the moral I would draw from Miss W——'s cherished library is this: Even the collection we have so superficially glanced at shows how great is the difference in the degree of vitality possessed by music. There were songs by Handel which, after more than a century of continuous popularity, have only now faded away, others which are still as fresh as ever. There are simple ballads which we would fain believe immortal, and others, but little different, which died stillborn. Must we reluctantly conclude that all music is mortal, and that it is only a question of time how long our fairest landmarks shall resist the waves of time? Alas, yes! But as in physical life death is only change of elements to another form, so in music the material which we have buried with Palestrina will again return to us—with whom?



(Here should follow an orchestral *Tutti* of great length and weird beauty, but my heartless editor denies me the necessary space.)

Since I have so shockingly violated the rules of my art let me conclude by offering in compensation a slight tribute to the fashion of the day in the form of a

BALLADE OF DEAD MUSIC.

The burden of old volumes, bound in calf,
Gilt extra, indexed, owner's name prefaced.
How o'er their motley contents now we laugh,
Scorning the previous generation's taste.
That on such rubbish love and care could waste!
Will our descendants like contempt display
Towards collections we deemed sweet and chaste
Shall even Beethoven endure for aye?

The burden of sheet-music, dropped in half
With age and thrown away, as not worth paste.
Out on the show-piece with its lithograph.
Through which, with energy and zeal misplaced,
The fingers of John Field or Dreychock raced!
Will Chopin's—Schumann's music, too, decay,
Which Bulow thumped, o'er which Pachtman grimaced!
Shall even Beethoven endure for aye?

The burden of composers, Hiller, Raff,
Dussek, Spohr, Hummel, Steibelt the straight-laced,
Of time already more than half effaced.
Yet turn not from them with too heedless haste;
While, at least, oblivion's tide delay!
Respect their names, whom fame has once embraced!
Shall even Beethoven endure for aye?

Envoy.

Bach, often now by Offenbach thou'rt chased;
Without a Handel we tie organ play;
Haydn is hidden from our eyes abased—
Shall even Beethoven endure for aye?

F. C.

SOME time ago we commented upon the improvement which has gradually taken place in the quality of the works submitted to the public since the decline of the so-called "Benefit Concerts," when showy pianoforte pieces and vocal scraps culled from the popular operas of the day filled a programme of such length as to weary all save those whose sole object was to hear a choice specimen of the powers of as many artists as could be gathered together in one morning. For residents in the country, whose stay in the metropolis during the season was of course limited, such an entertainment was an inestimable boon; but as the taste advanced music of a higher class became necessary to attract cultivated audiences, and upon the ruins of these "monster" performances arose what are termed "Recitals," both vocal and instrumental, where chiefly classical compositions are presented. A new danger, however, now became imminent, for instead of listening to a number of eminent performers, we are called upon to listen only to one; and considering that, very recently, a great pianist has given us six of Beethoven's Sonatas at one sitting, and a great violinist has played both Mendelssohn's and Beethoven's Concertos at the same concert, there can be little doubt that the programmes have not been drawn up with the view of providing a selection for an artistic audience, but as a display of the exceptional gifts of a single artist. We are by no means likely to have four of Beethoven's Symphonies performed at one concert, or Bach's Mass in B minor followed by Beethoven's Mass in D; but at the "Recitals" (which are so rapidly growing in public favour) the worship of the artist, and not the art, so narrows the critical faculty to a mere examination of the merits or demerits of the "Reciter" that the selection of the works to be played is quite a secondary consideration.

EVEN in these days of musical education considerable uncertainty seems to exist in the minds of certain good people who are officially connected with various philanthropic societies as to what a "Symphony" may be: and when this puzzling word is associated with the not altogether phonetically-spelt name "Haydn," a delightfully tantalizing enigma is produced, the solution of which is by no means aided by the introduction of the complicating word "Toy." A band of children had carefully got up Haydn's "Toy Symphony," and the announcements of their performances of this work, which have been issued by the secretaries of various societies they had consented to help, have been very amusing. We need not say that the positions of the "a" and the "y" in "Haydn" were very uncertain in the hands of local printers, and of course the musician was exchanged for the painter, and "o" or "e" introduced in his name. It is hoped, however, that the audiences brought together have not been greatly disappointed when it was promised that "Hady'n's Toy Symphony would sing" on a certain date; or when some marvellous instrument was suggested by the notice that "a band of children" would "perform on Hady'n's Toy Symphony." When it was printed "Hady'n's Toy Symphony has kindly consented to perform at the conclusion of the entertainment," surely an acrobatic display was expected. But who can tell what mysteries were anticipated by those who gathered on a certain evening to see "Hady'n's Toy Symphony executed"?

MR. EDWARD LLOYD made a great hit by his singing at the May Festival at Cincinnati. The papers speak of him in the highest terms, and express

hopes that he may pay another visit to America at no distant date. It is impossible to quote all that was said in praise of his singing, but a few words from the several journals will suffice to indicate his success with our American cousins. Concerning the "Stabat Mater" of Dvořák, the *Cincinnati Gazette* says: "Mr. Edward Lloyd had the lion's share in the solos, almost all of which were recitatives, but these were sung in the most artistic and natural manner. It is seldom a recitative is applauded, yet this was the case with the very first one, 'Ye have assembled here to serve me.' Its fine delivery, musical emphasis, and distinct enunciation roused the audience to an unusual pitch of enthusiasm." Again—"Mr. Lloyd's singing of 'Be thou faithful,' in Mendelssohn's 'St. Paul,' and the curse of the Almighty in the third part of Rubinstein's 'Paradise Lost,' were two of the most perfect and uplifting pieces of vocal art that any one will ever hear in this generation." These and many other notes and notices show that our great English tenor was duly appreciated in Cincinnati, and all hope that he may be induced to repeat his visit to America, and to give other towns the opportunity of hearing one whom certain of the newspaper writers called "the English Nightingale."

It would be absurd to expect absolute accuracy in anybody's record of musical doings. The old saw *Humanum errare est* applies to musical critics, reporters, and printers as much as to other people, and they may claim a certain amount of indulgence. But a line must be drawn somewhere inside of the blunders perpetrated by the writer or printer of a notice of the Handel Festival rehearsal which appeared in the *Pall Mall Gazette* of the 23rd ult. Although the article was short, it contained a number of glaring mistakes in matters of fact. Our contemporary first of all spoke about the Mr. Sims Reeves's fast singing, once upon a time, in "The enemy said" and "I will pursue"; that, however, might be an error of the press, but no composer or "reader" would be likely to make the contributor say that Mr. Bridson took part in the trio of "See the conquering hero," or describe a song as a duet, and so on. Really the *Pall Mall* critic has done his brethren a very bad turn. So long as the mistakes made are not of an outrageous character, a gentle-hearted public will be reasonable, but such as those we have printed are apt to engender a suspicion of gross carelessness or worse, and then an irritated public is apt to tar all critics and reporters with the same brush. It is to be hoped that the contributor to the *P. M. G.*, having done enough for distinction, will now hold his hand awhile.

MUCH good ink has been shed, paper spoiled, and tempers ruffled *à propos* of the possibility of an organised invasion of England. There are many who, like the famous Volunteer Captain, would be proud to leave the country in case of an invasion, and there are many who would defend their hearthstones to the utmost in such an event. There is need for the exercise of defensive powers now, in consequence of the recent measures taken by the police in Paris against organ-grinders. The majority of those who now make both night and day hideous will be taken to the police cell, and their instruments confiscated. A few only will be allowed to play in courts, side streets, and blind alleys. They will be licensed, and known by an official badge made of copper, engraved with a lyre and the name of the *padrone*. The rest having nowhere else to exercise their craft will, of course, turn their eyes and their steps towards

England, where legislation is of the amiable and conciliatory type, and where the chief occupation of the police is to wear a uniform and draw their wages. The peace-loving citizen of our native land will be at the mercy of these musical guerillas and gorillas, and the law showing him little or no protection, he will have entirely to submit to this organised invasion.

THERE are curiosities of advertisement as well as of criticism relative to musical matters. A prominent place of entertainment in London in advertising extra attractions for "Handel week," as it called the week of the Handel Festival, announced special performances on the Grand Organ, with selections from "The Messiah," "Judas Maccabæus," &c.; and further states that the new tenor will sing "Comfort ye" and "And every valley" ("Messiah") at 4 o'clock; and "Sound an alarm" ("Judas Maccabæus") at 9.45, with grand organ accompaniment; followed by the name of a comic singer with his new songs, "In a very different place" and "As of old"; the Two Maes, the Pylades, Ida Heath, Lauck and Hurley, Sam Redfern, the Black Philosopher; the Flying Sisters Ongar, from the Folies Bergères, Paris, the greatest lady gymnasts on the flying trapeze ever seen in this country; Miss Lillie Western, the Olympian Quintet, Mdlle. Dallo, Prof. Cross (Phrenologist), &c.; with swimming performances, with the charming troupe of pretty young lady swimmers. The comprehensive character of such an entertainment none will question. Its miscellaneous incongruity may be taken as typical of the variety considered necessary to produce a corresponding charm among a certain class.

THE readiness with which people find a name for an appliance of whose proper name they are ignorant is shown by the following anecdote:—A violinist at an evening concert in a pit village in the North of England gave as one of his solos an imitation of the bagpipes *con sordino*. The solo in question created a *furor* amongst the delighted Geordies, and there was much difficulty in getting them to suppress their enthusiasm. When, however, silence was restored, one voice was heard to exclaim, "Eh, man! gi' us t' pëace agen wi' t' coomb on."

THE HANDEL FESTIVAL.

TIME, in its swift and, as appears to some of us, ever swifter course brought round, last month, the appointed days for another triennial Festival in commemoration of Handel, which accordingly took place on the 25th, 27th, and 29th ult., preceded by a public rehearsal on the 22nd ult. Our readers know that these mighty musical celebrations are now under the sole management of the Crystal Palace Company (at one time power and profit were shared by the old Sacred Harmonic Society), the directors of which, no doubt, find the enterprise amply remunerative. There was assuredly no sign of commercial lassitude and indifference in the manner of preparing for the solemnity just concluded. Rather did the directors and officials enter upon their work with zest and carry it through in the spirit of men who are satisfied with what they are about. This was especially the case as regards the composition of the orchestra and chorus, with which, especially in the case of the chorus, the utmost care was taken. We note these facts for more than their own sake—that is to say, for the evidence they give of confidence, in the most sensitive quarter, as to the stability of the Handel Festival. There is no doubt anywhere that the enterprise set on foot thirty years ago will continue, and go on increasing in popularity. It was thought by "croakers" in the early days that when once the novelty of an army of performers had passed away, the

performances themselves would follow. But these mistaken prophets reckoned without the permanent devotion of the English public to Handel's music. There we have the mainstay of the whole concern, and while it holds good, the Crystal Palace directors can, as business men, welcome the recurring Festivals, invest time, trouble, and money in them, and await with confidence a profitable return.

Apart from the special measures referred to above, the refurbished machinery of previous Festivals served for the preliminary steps, and produced the old results. It is, however, credited with having brought together at the appointed time a larger multitude of executants than ever. But this is immaterial. Enough that, when Mr. Manns, on the rehearsal day, ascended the platform, and looked for his skilled and obedient thousands, there they were, their serried ranks filling the orchestra from top to bottom and from side to side. We cannot pretend to estimate the expenditure of varied effort which produced that consummation of measures preparatory. All we know is that it must have been enormous, even if ample allowance be made for operations made almost automatic by long experience. The executive force brought together on the 22nd numbered a little over 3,500, of whom 500 were instrumental performers, the remainder—3,016, to be precise—being divisible into 782 sopranos, 779 altos, 677 tenors, and 778 basses. Of these a large majority consisted of London amateurs; but the whole United Kingdom had representatives present, and the national character of the Festival could still be pointed out as a feature of special value and importance. Our opinion with regard to the quality of the band and chorus thus brought together will amply appear in the course of these remarks.

The number of persons who entered the Crystal Palace on the day of public rehearsal was 18,844—an increase of 1,056 upon the number of admissions on the corresponding day three years ago. This was of good augury for the success of the entire Festival. Like an initial victory in war, it put heart into everybody concerned, because it proclaimed the sympathy of the public, which, in all such matters, is the breath of life. The main question of the hour was not, however, one of more or less patronage, but whether the executants would show themselves up to the high standard by which the public had been taught to judge them. When suggesting an answer, we mean to avoid, as far as possible, the criticism which, in connection with a rehearsal, would be out of place. Some may urge that the doings on the first Friday are a rehearsal only in name. Mr. Manns would probably express a different opinion. He did not hesitate to do genuine preparatory work, unappalled by the multitude behind him, and we are not going to see the occasion in a different light. On the other hand, it is legitimate enough to indicate how far hopes were encouraged of a musical success to come. The chorus was most satisfactory, both in quality and volume of tone, and in executive proficiency. Speaking comparatively of its four sections, we may say without fear of contradiction that the basses carried off the palm. Their *ensemble* was simply majestic in its solidity, and no less in its assured and stately march. The tenors, if less sonorous, were equally pure in quality; while the contraltos, usually the weakest, showed ample power and a most effective *timbre*—sweet and even touching. On their part, the sopranos gave less satisfaction, so that one wished for a stronger infusion of the big and brilliant northern voices. But the falling off in this section was only made specially noticeable by the uncommon excellence displayed elsewhere. Moreover—as will appear in due course—it subsequently became much less apparent. The orchestra rose easily to the height of excellence everyone expected it would attain. This was specially shown in the "Dead March," the accompaniment to the Organ Concerto in B flat (solo by Mr. Best), the "Occasional" Overture, and the Violin Sonata in A major, the solo in the work last-named being taken, as on a previous occasion, by all the violins. No better proof of efficiency could be desired than was given. The works rehearsed during the course of a long sitting, in addition to those already named, included the "Hallelujah" and "Amen" choruses from "The Messiah," a large part of the programme to be performed on the selection day, and ten choruses from "Israel." Besides these several solos were introduced, not so much, we assume,

for the sake of a trial as in order to give the audience some variety and the choralists a rest. Madame Nordica sang "So let the lute and harp awake"; Madame Valleria gave a very beautiful rendering of "Angels ever bright and fair," which, by the way, was not in the day's programme; Mr. Barton McGuckin essayed a formidable task in "Total eclipse" and "Deeper and deeper still," with its customary pendant, "Waft her, angels"; Mr. Bridson and Mr. Brereton were heard to much advantage in "The Lord is a man of war," and Madame Trebelli also appeared. Mr. Manns conducted the rehearsal with great skill and determination. There were moments when impulse seemed to carry him into quicker *tempo* than desirable, and once the Conductor checked himself in a very marked manner, but too much cannot be said for the admirable way in which he steered his great host through the shoals and dangerous places of the selected music.

The first day of the Festival proper was a great success. Splendid weather favoured it, and the turnstiles of the Crystal Palace registered 22,322 admissions—a figure with which the best friends of the enterprise had reason to be content. We do not, on these occasions, take much note of "distinguished" visitors; but the audience included many well-known persons, and not a few representatives of music in America and on the Continent. These we are always glad to welcome. Their experience on Sydenham Hill enlightens them by removing false impressions, and gratifies a natural sense of pride in ourselves, since the musical display is unique and, we firmly believe, not to be rivalled in any country of the world. Moreover, our visitors on such occasions have an opportunity of estimating the strength and vitality of Handel's music, and the reasons why certain of the great master's works are held in such esteem by the English, for whom he composed them. Generally speaking, the Handel *cult* in this country is incomprehensible to foreigners, but not, we shrewdly surmise, to those who have attended the Festivals. They have a glimmering, at least, of the reason for it. It cannot be necessary here to descant upon "The Messiah," which is no sealed book to the readers of our journal. Let it be said, however, that each performance under the conditions of a Handel Festival amply warrants the distinction which the work enjoys in the triennial scheme. Even if the managers could discover a sister oratorio more popular they would be unable to find one more worthy. Against the destructive influences of lapsing time, and in spite of all rivalry, "The Messiah" holds its ground, and will, we believe, continue to defy opposition. There are special reasons for this not positively musical in their nature, but the main cause lies in the expressive power, pathos, and grandeur of the music. The performance given under Mr. Manns's direction was one of the finest, if not absolutely the best, ever heard in the Crystal Palace. Superb as were the choruses, with hardly an exception (if there was an exception "Let all the angels of God" may be named in connection with it), the solos, entrusted to Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley, were in their way equally fine. It would be superfluous to go into details on such a familiar theme and with regard to effects which every reader can imagine for himself. Enough that the greater choral numbers were again given with astonishing force and impressiveness, "For unto us" and the "Hallelujah" above all. The execution of these two was the crowning achievement of the day, and made a deep impression. As for the four soloists, they were in their right places as representative of the best talent which has devoted itself to Handel's music. Madame Albani in "Come unto Him" and "I know that my Redeemer liveth," Madame Patey in "He shall feed His flock" and "He was despised," Mr. Lloyd in "Thou shalt break them," and Mr. Santley in "Why do the nations" rose to the height of a great occasion, and made the best airs nearly equal in effect to the grandest choruses. On all hands the general success of the performance was admitted, along with the fact that the Handel Festival had added another feather to its many-plumed cap. The "Dead March" in "Saul" was played before the Oratorio as a tribute to the memory of the late German Emperor.

The Selection Day was not greatly favoured by the weather, which had been so propitious to "The Messiah" gathering. But the interest of its programme may be

reckoned as a formidable element on the other side, and, in the result, the attendance was very little, if at all, short of that which made the corresponding occasion in 1885 a popular success. Great praise is due to Mr. Manns for the pains he took in searching out good things from the mass of Handel's unfamiliar works. In common with all intelligent admirers of the master, he must have felt that the second day of the Festival, on which alone it is possible to produce novelty, should be utilised to the utmost—even at the risk of offending those who prefer to hear, over and over again, a few choice pieces. It is not as though the whole gospel of Handel were familiar to the public, who, as a matter of fact, know but a small number of his productions. This limit should be extended, and the Handel Festival always presents a supreme opportunity—a fact which Mr. Manns not only recognised (he was bound to do that), but acted upon, at the cost of much labour and no little responsibility. Doing so, the talented Conductor did not stop short at half measures. Out of twenty-eight pieces in the programme, fifteen were new to this occasion—a proportion which, possibly, the late Sir Michael Costa would have regarded with the utmost doubt, not to say alarm. Moreover, the number of choruses was only ten, the object, apparently, being less to make a sensation with the exceptional means at command than to show Handel in his various aspects. Here we discern a really artistic purpose, worthy of the highest commendation; although it cannot be denied that the central transept is hardly the best conceivable place for music which depends in any measure upon delicacy of expression and effect.

We shall best discharge our task with reference to the selection by taking the pieces in the order of their occurrence. First came a tardy, and not, perhaps, quite obligatory recognition of the Queen's Jubilee, through the performance of the National Anthem and the Coronation Anthem, "Zadok the Priest"—a work less familiar now than when it was a yearly feature of the Charity Children's Festival at St. Paul's. Both were given with imposing effect, the second more especially, as being one of the finest examples of the composer when, so to speak, in his most regal mood. We know no work of the kind more truly jubilant, or more adequate to the expression of a universal feeling than "Zadok, the Priest." Its music, as given at the Crystal Palace, sounds like the voice of a nation at a moment of highest enthusiasm. The performance was superb in the steadiness of its march and the fullness of its *ensemble*. Following the loyal pieces came the Seventh Organ Concerto in B flat, one of a set of six published almost immediately after the composer's death, and remarkable as having a separate part for the pedals. The work is in three movements, of which the second, a *Largo*, and third, a *Bourrée*, are more remarkable than the opening *Allegro*, which is decidedly intended for mere executive display. The *Largo* has claims to rank among Handel's inspirations, while the tuneful and vigorous character of the *Bourrée* commends it at once to acceptance. Mr. Best presided, as usual, at the solo instrument, and played with his never-failing ability. As usual, also, his *Cadenza* in the first movement was not wholly in the spirit and manner of Handel. With much of it no fault could be found on this head, but at times the executant permitted himself to slip "down the ringing grooves of time" from Handel's day to our own, with an effect somewhat incongruous of character. Mr. Best, nevertheless, was loudly applauded—as, indeed, he deserved to be. A selection from "Jephtha" followed the Concerto, but it was a short one, consisting only of "Deeper and deeper still" and "Waft her, angels"; those favourite numbers being entrusted to Mr. Barton McGuckin. The Irish tenor did himself justice, and was not wholly unsuccessful in making head against formidable comparisons. His expression often satisfied critical hearers; there was, however, rather a lack of finish, and once, for a musical effect, Mr. McGuckin phrased thus, "Waft—her angels," which, of course, he knows to be wrong. A selection from "Esther" presented two numbers—the contralto air (or *Arietta*) "Jehovah, crowned with glory bright," and chorus "He comes." These had not previously been heard at a Handel

Festival, nor had any excerpt from the master's first English oratorio found a place at the Crystal Palace, although, as the programme-book pointed out, the pieces just named were performed at the Commemoration (1784) in Westminster Abbey. Mr. Manns's choice of them must be commended. The solo, though short, is broadly conceived, and expressed with true Handelian grandeur; as, to a much greater extent, is the chorus; a relative minor episode, on the words "Earth trembles," being entitled to rank among the master's thunderbolts. Madame Trebelli did her best with the air, while the performance of the chorus was one of the finest efforts of the day. "Samson" contributed the next group of pieces; the Overture, "Total eclipse," "O first created beam," "Honour and arms," and "Let the bright Seraphim." Every one of these belongs to the familiar things of oratorio, and we are now concerned simply with their performance. The execution of the Overture left little or nothing to desire, each of the three movements being given with equal spirit and precision. The fugue was, of course, the most imposing, as became a piece in which science and martial feeling curiously and effectively blend.

But it was the Minuet, most tuneful and graceful of its kind, that went to the hearts of the audience and called out all their applause. Any other result would have been odd indeed. Father Haydn himself never wrote a Minuet more truly beautiful. Mr. McGuckin made no effect with "Total eclipse," which seemed to be beyond his dramatic capacity; but Mr. Santley in "Honour and arms," and Madame Albani in "Let the bright Seraphim" carried the audience with them. It may be that the popular baritone never gave greater effect to the song of the Philistine champion, but we have heard "Let the bright Seraphim" performed to better purpose, both by the vocalist and the solo trumpet. "O first created beam," and "Ye tutelary gods" ("Belshazzar") were choral triumphs, equal, in their way, to those of Mr. Lloyd in "Call forth thy powers" ("Judas") and Madame Nordica in "So shall the lute." The first part closed grandly with "See the conquering hero," the trio being sung by Mesdames Nordica, Emily Squire, and Trebelli.

The second part opened with the Overture to the "Occasional Oratorio." This Overture is too well known for description, and has rarely been omitted from the Handel Festival programme, thanks to its completely popular nature. In its performance the orchestra was not altogether of one mind; but the final March went splendidly, so delighting the audience that an encore was insisted on and granted. Another success attended Madame Albani's delivery of "Ombra mai fu" ("Serse"), best known now as a *Largo* by Handel, arranged for instruments by Helmesberger, of Vienna. In this form the piece is generally esteemed and Madame Albani had an easy task in winning for the original version abundant favour. The Saraband from "Almira" was followed by its derivative "Lascia, ch'io pianga," capably sung by Madame Trebelli; after it coming the "Calumny" chorus from "Alexander Balus," with a magnificent and truly Handelian *Coda*. Now was the turn of a selection from "Acis and Galatea." "Hush, ye pretty warbling choir," charmingly given by Madame Nordica, "Love in her eyes," which Mr. Lloyd long since made his own; and the ever-welcome "Wretched lovers," rendered in the old, solid, stupendous style. Mr. Santley next repeated one of his stock pieces—"Del minacciar del vento," ("Ottone") with customary success; the remainder of the Concert being made up as follows:—Sonata in A for violin and orchestra, given as on the last occasion; the air "When two fond hearts" ("Deidamia"), sung by Mr. McGuckin; the "Nightingale" chorus, always expected on these occasions, and always successful, and a selection from "The Triumph of Time and Truth," consisting of the chorus "Ere to Dust," the air "Guardian Angels" (Madame Albani), and the chorus "Hallelujah." With this ended a very interesting and instructive selection.

"Israel" was performed on the 25th ult., too late for notice in our present issue; but even now the general success of the Ninth Handel Festival may confidently be asserted. It is a credit to everybody concerned, and an event of which the whole nation should be proud.

PHILHARMONIC SOCIETY.

THE last two Concerts of the Philharmonic season now come under review—the sixth, given on May 31; the seventh, which took place on the 16th ult. Both were under the direction of Mr. Johann Svendsen, Conductor of the Copenhagen Opera House, &c., who had been engaged to fill the place of Mr. F. H. Cowen during his absence from England. The Swedish musician justified the choice of the directors. He is not a "brilliant" Conductor in the sense of being sensational, otherwise he would hardly have suited our Philharmonic Society. But he knows his work, does it efficiently, and is in the completest sense a safe man for his post. The Concerts, therefore, did not suffer by his direction; the season, on the contrary, ending with distinction. Mr. Svendsen's powers as a composer were shown at the first of the two Concerts by his Symphony in D, a work written while he was yet a student, and the first of its kind from his pen. We need not speak of the Symphony as though it were unknown in this country. It has several times been publicly performed and discussed; amateurs, therefore, were not unprepared for its manifest ability and interest, also for the fact that, though the work of a Scandinavian, there is about it little of national character or colouring. Composed at Leipzig, it reflects the classic influence of its birthplace, and derives no aid from the "dark and true and tender" North. Those of our readers who know the work will agree with us as to its concise and disciplined expression of vigorous and even exuberant ideas, as to the beauty of its orchestration, and, especially, as to the great charm of the *Scherzo*—a movement not easily dismissed from mind when once heard. The *Scherzo* was encoored with enthusiasm, and certainly if ever there was adequate provocation to such a result it occurred on the occasion under notice. At the same Concert Mr. J. F. Barnett produced a revised and enlarged version of an orchestral work composed by him for the Norwich Festival of 1881, and then called "Harvest Festival." In its new form it is known as a "Pastoral Suite," and consists of five movements, descriptive of scenes and incidents connected with an ideal "harvest home." One of the movements, dealing with the quarrel and reconciliation of two lovers, is an addition to the old work, every part of which has had a thorough overhauling with a view to increased strength and importance. As it stands, the "Pastoral Suite" is a very agreeable thing, full of pleasant tune, marked by perfect clearness of treatment, and both picturesque and suggestive of the programme it illustrates. This might have been expected from Mr. Barnett's known qualifications for such a result—qualifications which, however, have rarely received such a complete exemplification as in the present case. The Suite was heard with attention and, at its close, the composer, who directed its performance, received ample assurance that his labours of revision and emendation had not been in vain. We have further to note that Mr. Alfred Hollins, the blind pianist, gave a really remarkable performance of Beethoven's Fifth Concerto. Having regard to the physical disadvantage under which he labours, Mr. Hollins played with astonishing correctness and freedom. It was clear, moreover, that he is an artist having qualities higher than mechanical skill. He read the music with intelligence and feeling. The "William Tell" Overture ended the Concert, in the course of which Mrs. Hutchinson sang some vocal music.

The final programme of the season contained nothing which had a claim to novelty. But it was full of excellence, and a crowded room testified ample approval of the directors' choice. Mr. Svendsen conducted a capital performance of Beethoven's "Pastoral" Symphony; Miss Soldat played Brahms's Violin Concerto in a manner which would have rejoiced the heart of her master, Joachim; Madame Menter, though suffering much from indisposition, gave a fine and characteristic rendering of Rubinstein's Pianoforte Concerto in G; Dr. Mackenzie conducted his excellent Scottish Rhapsody, No. 1; and that admirable artist, Mr. Carl Mayer (from Cologne), sang in his best manner an air from "Jessonda" as well as songs by Schubert and Schumann. Here was truly a "feast of fat things" with which the most exigent should have been

satisfied. We rejoice to add that, at the annual dinner of members and associates, the chairman, Mr. Cummings, announced a state of affairs very satisfactory to the guarantors, who will not be called upon to make good a deficiency of cash for the reason that none exists.

RICHTER CONCERTS.

SINCE the date of our last notice, which dealt with the second performance of the series, five of these Concerts have been given, and only two remain. For the most part, Mr. Richter has pursued the even and customary tenor of his way, giving on each occasion works by Liszt and (principally) Wagner, which the patrons of the enterprise must know by heart. We are not so foolish as, on this account, to blame the Conductor, or the public whose preferences he consults. They have a right to do as they please, and we also have a right—to wonder that they can go on, year after year, forming the staple of their Concerts out of such limited and peculiar material.

The programme of May 28 contained Liszt's "Todtentanz," for pianoforte and orchestra. This was an addition to the repertory, made, it may be assumed, on account of a certain success achieved by the work when played earlier in the year at the London Symphony Concerts. The pianist under Henschel was also the pianist under Richter, Mr. Fritz Hartvigson achieving as great an executive triumph in the one case as in the other. Many amateurs, no doubt, find it hard to understand why an artist should devote much time and immense labour to the mastery of a composition like the "Todtentanz," but they can, on the other hand, admire the industry and skill which made possible a rendering such as that given by Mr. Hartvigson. There is undoubtedly power in the work, and we can understand that the subject would appeal to a highly sensational and picturesque nature like that of Liszt. The Wagnerian selections at this Concert were from "Die Meistersinger" and "Tannhäuser," the vocalist being Mr. Henschel; while the concluding Symphony, politely bowed in from without the charmed circle where Wagner reigns supreme, was Brahms's No. 2. Of this a very fine performance was given; but, indeed, the whole Concert ranked as a brilliant executive success.

The fourth Concert (the 4th ult.) introduced a new violinist in the person of Mr. (or Master) Henri Marteau, a boy of fourteen, who comes, we believe, from Rheims, and has been a pupil of Léonard. The young gentleman, a bright and intelligent looking lad, took the solo in Max Bruch's well-known Concerto, and played to the marked satisfaction of his audience. His tone is small, but pure; his style illustrates the special and, as yet, unrivalled merits of the French school, and he supplements executive capacity with the grace and charm that come of a musical nature. Thus equipped, it was not wonderful to see him received promptly into the favour of the public. A Haydn Symphony (in C), Beethoven's (No. 4) in B flat, and an Orchestral Transcription, by Felix Mottl, of Liszt's pianoforte solo, "St. Francis preaching to the birds," were also in the programme, as was Dr. Mackenzie's new Overture "Twelfth Night," specially written and performed for the first time. In this interesting work the Scottish composer has made no attempt to produce a musical epitome of the play as a whole, limiting himself, rather, to a few incidents and characters, principally connected with Malvolio. Yet even thus he found great length necessary to an adequate exposition of his ideas, the result being that the Overture might stand for the first *Allegro* of a Symphony without violation of the proprieties. To such a use it may come at last, and form, perhaps, a "Twelfth Night" Symphony—a work which Dr. Mackenzie has now shown himself well qualified to produce. The Overture, as will be inferred from the remarks just made, is regular in form, but it also contains charming and appropriate melodic ideas, worked out with the skill of a practised hand. We, however, find the special and peculiar merit of the new piece in its quaint, old-fashioned humour, sentiment, and colour. It is sometimes said of Mendelssohn's incidental music to the dramas of Sophocles that though we do not know what Greek music was, and though we know it was not Mendelssohnian, yet the composer has satisfied those who demand that such illustrations

shall be true to the spirit of the thing illustrated. It is so in the case of Dr. Mackenzie's Overture. We recognise there the Shakespearian humour, and what we know must have been the feeling and expression of the sixteenth century; of which feeling and expression Shakespeare, though "not for an age but for all time," stands as the embodiment. To our mind this is the highest achievement at which the composer could have aimed, and short of which he would have missed a full success. It shows him to possess the receptivity and power of assimilation, as well as of expression, that, while not required in abstract music, are essential to the musician who would make his art an index to extraneous things. Undoubtedly the Overture needs hearing more than once by an average audience, for the very reason that it is so true to the subject. Undoubtedly, also, it will grow more into favour as its merits are increasingly perceived.

Master Marteau appeared again at the fifth Concert (the 11th ult.), and played very acceptably a Rondo capriccioso by Saint-Saëns. At the same time, Dr. Mackenzie's Overture was repeated, with the result of fuller appreciation than on the first occasion. Apart from the works just named, and the "Jupiter" Symphony, Wagner and Liszt ruled the roost, the first contributing the "Faust" Overture, the "Trauer" March, and the "Good Friday Music"; the second being represented by his first Hungarian Rhapsody. The performance, up to the high average of these Concerts, calls for no special remark.

The sixth Concert (the 18th ult.) was devoted entirely to Berlioz's "Faust," with Mrs. Mary Davies, Mr. Lloyd, Mr. Pierpoint, and Mr. Santley as soloists; the choral music being sung by the augmented and re-organised choir connected with the Richter enterprise. Evidently the public regarded this occasion as important, a crowded audience being present, but for our purpose it was not suggestive. Nothing remains to be said about the work, which, to use a forcible expression of Prince Bismarck, has been "bled as white as veal" by comment and criticism, while the soloists have long been associated with their respective characters, and nothing is better known by amateurs than the manner in which they sing the music. It remains, therefore, only to speak of the orchestral performance and that of the chorus. The first came quite up to the expected mark, and all the instrumental numbers were superbly played and violently applauded. The chorus was not quite satisfactory. It wants better voices and further training before it can be fit to associate with such an orchestra as that for which Mr. Richter answers. However, the general performance of "Faust" appeared to give much satisfaction to the crowded audience, whose applause was frequent and hearty. That Berlioz's work will be heard from time to time under the same auspices scarcely admits of a doubt.

In the programme of the seventh Concert (the 25th ult.) there was nothing but very familiar selections, which it will be sufficient to name—Beethoven's "Namensfeier" Overture, some excerpts from Wagner's "Meistersinger," the "Ring," and "Parsifal"; Saint-Saëns's "Rouet d'Omphale," and Schumann's Symphony in D minor.

ROYAL ITALIAN OPERA.

THE story of Covent Garden Theatre since our last notice need not be a long one, since no works have been performed save such as are among the most familiar on the Anglo-Italian stage: "Carmen," "Lucia," "Le Nozze di Figaro," "Il Trovatore," "L'Africaine," "La Traviata," "Faust," "Don Giovanni," "Les Huguenots," "Rigoletto," "Lohengrin," "Il Flauto Magico," &c. We are hardly called upon to be particular about a list made up of materials which, however excellent, are so common. But it is necessary to make note of certain features in their performance as directed chiefly by Mr. Mancinelli, in part by Mr. Randegger, to whom falls the more classical works, for the reason, perhaps, that with them Mr. Mancinelli is not much in sympathy. The orchestra has shown an improvement during the month, and is now, while far from perfect, a good deal in advance of its first form. This may be explained by continuous working together,

and increased familiarity with the intentions and directions of the chiefs. From the opening of the season the chorus has been good, but on special occasions, in "Faust," "Lohengrin," &c., Mr. Harris has supplemented it with a body of English chorists, to the manifest advantage of the *ensemble*. The introduction of the extra chorus when large effects are desired must be pronounced a success, creditable to those who conceived the idea and worked it out. With regard to the *mise-en-scène*, readers are prepared to be told of its adequate efficiency and splendour. Mr. Harris has spared no cost or trouble in mounting the more elaborate operas. He failed, it is true, in "L'Africaine," which could not compare with the original setting of the same work twenty-five years ago; on the other hand, the presentation of "Lohengrin" and "Carmen," to mention no others, gave the utmost satisfaction.

Turning to the principal artists, it cannot be said that the manager has had good luck with his new ladies. Several, among them Miss Martini and Miss Columbia, having appeared once, and then being relegated to the obscurity from which they ought never to have emerged; and only Madame Melba, an Australian soprano, made an effect good enough to warrant her retention on the active list. Madame Melba is a fluent vocalist, and a quite respectable representative of light soprano parts; but she lacks the personal charm necessary to a great figure on the lyric stage. Meanwhile Miss McIntyre—in whom "society" was so much interested—cannot be said to have made progress. An apparently invincible—sometimes ludicrous—stage awkwardness is a very serious obstacle in her path. With no really valuable recruits, Mr. Harris has had to carry on the campaign with the "old guard," and these have done excellent service. Mesdames Albani, Fursch-Madi, Russell, Nordica, Hauk, Arnoldson, Sculchi, Trebelli; Messrs. Jean de Reszke, Ravelli, Edouard de Reszke, Lassalle, Del Puente, Savarini, Cotogni, D'Andrade—these were to be depended on, and in some cases, notably those of the De Reszkes and Lassalle, have carried all before them. On the whole, the operatic season may be described as a brilliant one, so far. The average of effective representations is high, the company is strong, and the fashionable world appears to have returned in force to its once familiar haunt. For this Mr. Augustus Harris may take credit.

DR. HANS VON BÜLOW'S RECITALS.

SOME fifteen or sixteen years ago musical circles in London were startled out of their propriety by the apparition of a performer on the pianoforte who cast to the winds nearly all the notions then held in favour as canons of art, and gave readings of honoured classical works which the sober-minded critics of the time regarded as revolutionary and destructive. It may be said without irreverence of Hans von Bülow, that "the common people heard him gladly," while veteran musicians regarded him with suspicion and almost unqualified distrust. Much has happened since that time, and a more potent illustration of the fact that "the old order changeth" could not be desired than the difference in the attitude of musicians and the general public towards the great pianist during his recent visit. The latter did not find him sufficiently sensational to run after greedily, while the former knelt at his feet, metaphorically speaking, and listened to his exposition of Beethoven as that of one having authority. The explanation is, that within the last decade we have made acquaintance with a large number of gifted performers, and are now generally agreed that the works of the great masters admit of many varieties of interpretation, so long as their obvious intentions are not wilfully violated. Progress on these lines is safe, but it is as necessary as ever to be on guard lest some impostor should arise and, boasting himself to be somebody, lead away weak spirits into false artistic paths. Hans von Bülow cannot be so described, and it is not too much to say that those who have carefully followed him through his Beethoven *Cycclus* at St. James's Hall on the 4th, 12th, 19th, and 26th ult. received a lesson the value of which it is impossible to over estimate. The task he set himself was arduous alike to executant and listener. The scheme did not include the

whole of the sonatas of Beethoven; indeed, some favourite works were omitted which we would gladly have heard him play. But enough was done to justify us in describing each performance as a herculean feat. Thus on the first occasion six of the early works were given, concluding with that in D (Op. 28), commonly known as the "Pastorale," beside two sets of Variations. At the next Recital we had Op. 27 (Nos. 1 and 2), Op. 31 (Nos. 2 and 3), the Variations and Fugue on a theme from the "Eroica" Symphony, and the thirty-two Variations in C minor. This programme, however, was child's play compared with that of the third Recital, when the pianist gave the Sonatas in F minor (Op. 57), "Appassionata" (Op. 78), "Les Adieux" (Op. 81), and the three last Sonatas (Op. 103, 110, and 111). As a test of physical endurance this was noteworthy, but the final work was as finely, or even more finely, played than any of the others. Equally exhausting was the fourth programme, which consisted of the Sonata in A (Op. 101), the Grand Sonata in B flat (Op. 106), and the rarely heard thirty-three Variations on a Waltz by Diabelli (Op. 20), Beethoven's last composition for the pianoforte.

And now it is necessary to consider briefly in what lay the unquestionable greatness of Hans von Bülow's interpretation of these mighty works, not certainly in the mere executive skill he possesses, remarkable though that may be. It is not often that one hears runs, trills, and *arpeggi* played with such a crisp, pearly touch. On the other hand, he occasionally stumbles over a comparatively easy passage, although it is only fair to add that this occurred but once or twice during the recent performances; at the third and fourth Recitals technique as well as every other quality was well nigh perfect. But that which gave distinction to the playing and rendered it memorable was the extraordinary impress of intellectual feeling which the pianist brought to bear upon his task. He did not merely play the sonatas as an actor might recite speeches from Shakespeare, with correct emphasis and inflection and clear enunciation; the spirit of the master seemed to animate him and made him an *interpreter* in the highest sense of the word. Something of the same kind of sensation has been experienced in listening to M. de Pachmann when playing Chopin, but in a far less degree even, as the Polish composer is inferior to Beethoven. We repeat that to hear the greatest works ever written for the pianoforte rendered with such a rare insight into their subtle beauty and strength was an artistic treat of the highest order, and, with all his eccentricities, Hans von Bülow must be regarded as one of the most remarkable musicians of his time. We trust he has been sufficiently satisfied with his reception to pay us another visit at no distant date.

MR. CHARLES HALLÉ'S CONCERTS.

THOUGH the knighthood of this esteemed musician has, we believe, been duly gazetted, he has not yet assumed the title, and we must therefore, for the present, speak of him as Mr. Hallé. At the fourth Concert, on the 8th ult., there was a large audience attracted by a lengthy and varied programme. The chief item of interest was a selection of four pieces from a set for violin and pianoforte by Dr. A. C. Mackenzie (Op. 37). The first of these, entitled "Benedictus," at once arrested attention by its melodic beauty and tenderness. It is a little gem in its way, and will assuredly obtain popularity with violinists. Of the others we preferred a bright and engaging "Saltarello," but they are all pleasing and musicianly, and being played to perfection by Madame Néruda, were received with very great favour. The other works in the programme were Schumann's "Märchen Erzählungen," for pianoforte, violin, and violoncello; Beethoven's Sonata in A (Op. 101), finely played by Mr. Hallé; Mozart's Duet in B flat, for violin and viola; and Brahms's Trio in E flat (Op. 40).

On the following Friday there was another novelty of some importance—namely, a Pianoforte Trio in A minor, by Edouard Lalo (Op. 26). The composer was hitherto only known in this country by his "Symphonie Espagnole," which Señor Sarasate plays so frequently; but in France he is much esteemed, and if this Trio is a fair example of his

works they deserve to become more widely known. It is thoroughly of the French school, but is none the worse on that account, and is distinguished by clearness of form and a large infusion of captivating melody. With the exception of the slow movement, marked "très lent," which seemed rather too lengthy for the material employed, the work was perfectly comprehensible on a first hearing and was much applauded. Mr. Hallé played Beethoven's grand Sonata in B flat (Op. 106) in his usual masterly style, and the programme likewise included Emmanuel Bach's pleasing Sonata in C minor, for pianoforte and violin, and Brahms's genial Sonata in F, for pianoforte and violoncello (Op. 99).

The late Stephen Heller's music is somewhat neglected in the Concert-room, and Mr. Hallé may be thanked for bringing forward his Intermezzo in E, still in manuscript, for pianoforte, violin, and violoncello, at the sixth Concert, on the 22nd ult. The work is of small dimensions, but it is pretty and fanciful. Volkmann's Trio in B flat minor (Op. 5), which commenced the Concert, is elaborate, and, with the exception of the slow movement, somewhat dry. Mr. Hallé was warmly recalled after his fine rendering of Beethoven's Sonata in E (Op. 109), but the honours of the afternoon were carried off by Madame Néruda, whose share in Schumann's Sonata in D minor (Op. 121) was a magnificent example of violin playing.

MR. CUSINS'S CONCERT.

AMONG the most successful Concerts of the summer season must be numbered that of Mr. W. G. Cusins, given in St. James's Hall on the 7th ult. To what extent the co-operation of Señor Sarasate contributed to this result it would be idle to speculate; probably the name of the Spanish virtuoso was a potent attraction with the general public, especially as he was announced to co-operate with the Concert-giver in that most popular of concerted chamber works, Beethoven's "Kreutzer" Sonata. The work was placed first in the programme, and this no doubt accounted for the very small percentage of late-comers. To those used to the broad and vigorous playing of Herr Joachim or Madame Néruda in this work, Señor Sarasate's reading was not a little curious. He attacked the music in the light and airy style he adopts in his own show pieces, and anything less suggestive of Beethoven cannot be imagined. Still there was something of charm in the perfect finish and delicacy of the treatment, and the audience was evidently delighted. A large number of eminent artists took part in the Concert, and among them was Mr. Santley, who appeared to have received much benefit by his sea voyage. The very long programme partook of the nature of a high-class miscellaneous Concert, and there is no occasion to enter into further details.

M. OVIDE MUSIN'S CONCERT.

AMONG the most interesting Concerts of the past month must be numbered that of M. Ovide Musin, which took place at the Princes' Hall on the 19th ult. The Belgian violinist had the assistance of a full orchestra, under the direction of Mr. Walter Damrosch, son of the late Leopold Damrosch, who for many years occupied a very high position as Conductor in the United States. Mr. Walter Damrosch has succeeded his father as director of the Symphony and Oratorio Concerts as well as the German Opera in New York. The programme commenced with Beethoven's Symphony in A (No. 7), a very fair test of a Conductor's ability, and Mr. Damrosch's reading was generally commendable, though exception must be taken to the very slow tempo adopted in the trio of the third movement. The first solo of M. Musin was a series of Concertstücke in the form of a serenade by the elder Damrosch. The work is in four movements, and is chiefly noteworthy for light, fanciful, or, as some might say, "tricky" effects; but the second movement, "A Midsummer Night's Dream," and the third, "Love Song," are very pleasing. The Belgian violinist seemed scarcely at his ease at first, having, we believe, changed his violin at the last moment, but he recovered

I will lay me down in peace.

July 1, 1888

ANTHEM FOR SOPRANO SOLO AND CHORUS.

Psalin iv. 9.

Composed by A. H. MANN, Mus. Doc., Oxon.

London NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.).

ORGAN. $\text{♩} = 92.$

Soft Sw. *Sw.* *Ped.* *Fl. Ch.*

SOPRANO SOLO.

p I will lay . . me down in peace, . . will lay me

mf down, and take my rest, *f* I will lay me down in peace, *pp*

Ch. *f* *Soft Sw.* *no Ped.* *Ped.*

mf will lay me down in peace, *pp* and take

my rest, . . and take my rest. *p*

Ped. *no Ped.*

FULL. SOPRANO.

I will lay . . . me down, will lay me down . . in

ALTO.

I will lay . . . me down, . . will lay . . me down . . in

TENOR.

I will lay me down, . . will lay . . me down . . in

BASS.

I will lay me down, will lay me down in

peace, in . . peace, and take my rest, I will lay me down in . .

peace, in . . peace, and take my rest, I will lay, will lay me down in . .

peace, in peace, and take my rest, I will lay . . me down in . .

peace, in . . peace, and take my rest, I will lay, will lay me down in . .

mf peace, will lay me down in . . peace, and take

peace, will lay me down in peace, and take

peace, will lay me down in . . peace, and take

peace, will lay me down in . . peace, and take

Soft Sw.

8 fl. Flute Ch.

Ped. *no Ped.*

Ped.

my rest, . . . and take . . . my
my rest, . . . and take . . . my
my rest, . . . and take . . . my
my rest, . . . and take . . . my

p

This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

SOPRANO SOLO. *Faster.*

For it is Thou, . . . Lord, . . . for

rest. . . .
rest. . . .
rest. . . .
rest. . . .

f

Faster.

mf

no Ped.

This system begins with a Soprano Solo. The vocal line is marked *Faster.* and *f*. The piano accompaniment continues with a similar texture. The system concludes with a *no Ped.* instruction.

it is Thou, . . . Lord, . . . that mak - est me

This system continues the vocal and piano parts. The piano accompaniment includes some chords marked with an 'x'.

dwel, . . that mak - est me dwell . . . in safe -

Ped.

ty, that mak - est me dwell . . in safe - ty, in

Su. *p*

no Ped.

safe - - ty. *Ch. Flute.*

Original time.

Su. Oboe.

Ped. *no Ped.* *Ped.*

rall.

CHORUS. *rall.* *Original time.* will lay me down, . .

p I will lay . . me down, will lay me down . . in peace, will

rall. I will lay . . me down, will lay . . me down . . in peace, . . .

p I will lay . . me down, will lay . . me down . . in peace, . . will

rall. I will lay me down, will lay me down . . in peace, . . will

Original time.

rall. *smoothly.*

will lay . . me down, and take my rest, my
 lay me down in peace, and take . . my rest, . . . will lay me
 down in peace, and take . . my rest, . . . will lay me
 lay me down in peace, and take . . my rest, . . . will lay me
 lay me down in peace, and take . . my rest, lay me

p

rest, . . for it is Thou, for it is
 down, . . and take my rest, . . for it is Thou,
 down, . . and take my rest, for it is Thou,
 down, . . and take my rest, for it is Thou,
 down, and take my rest, for it is . . Thou,

p
Ped.

Thou that mak-est me dwell . . in safe - ty, in safe - ty, that
 for it is Thou, in safe - ty, in safe - ty,
 for it is Thou, in safe - ty, in safe - ty,
 for it is Thou, in safe - ty, in safe - ty,
 for it is Thou, in safe - ty, in safe - ty,
 Solo stop.

mak-est me dwell in safe - ty, in safe - - ty.
 me dwell in safe - ty, in safe - - ty.
 me dwell in safe - ty, in safe - - ty.
 me dwell in safe - ty, in safe - - ty.
 me dwell in safe - ty, in safe - - ty.
 Slower.
 pp
 Slower.
 pp
 Ped.

himself later on and played Corelli's "La Folia" and a Caprice of his own composition in his best style. Herr Max Heinrich made a favourable impression in an air from Spohr's "Faust."

SEÑOR SARASATE'S CONCERTS.

THE Spanish violinist has occupied the proud position of having interested the public to a greater extent than any other solo performer during the present season. The fourth Concert, on the 2nd ult., drew such an overflowing audience that it was at once decided to give an extra performance on the following Saturday. The works performed by Señor Sarasate are only known to the public through him. M. Emile Bernard's Concerto in G minor, first introduced two or three years ago, is a somewhat dull, though musically work, its principal weaknesses being the absence of individual expression and the lack of interest in the accompaniments. The *Andante* is a curiously feeble echo of the corresponding movement in Mendelssohn's Concerto. The solo part is effectively written, but we do not think violinists generally are likely to add M. Bernard's work to their repertory. On the other hand, Max Bruch's *Fantaisie Ecossaise* is not unlikely to win popularity as it becomes known. Free as to form, its outline is, on the whole, consistent and symmetrical, and very effective use is made of themes bearing a close resemblance to genuine Scottish tunes. Another piece of a national kind was Señor Sarasate's "Muñeira," a Spanish song, with some extraordinary variations, which we should think very few violinists would care to attempt. The orchestral items at this Concert were Mozart's "Jupiter" Symphony, Massenet's favourite *Riverie*, "Le dernier sommeil de la vierge," and Liszt's "Mephisto Walzer."

The extra Concert duly took place on the 6th ult., and, in order to give distinction to the occasion, the Concertos of Beethoven and Mendelssohn were repeated. How Señor Sarasate plays these masterpieces we have already declared this season, and need not enter into the subject again. We understand that he is so well pleased with the result of his recent visit to this country that he will return to us next year. This news will be welcome to a very large circle of amateurs.

M. DE PACHMANN'S RECITAL.

IF St. James's Hall was not so full as usual at M. de Pachmann's last Recital, on the 23rd ult., the diminution can be accounted for partly by the lateness of the season and partly by the excessive number of pianists who have courted the favour of the London public of late. The gifted interpreter of Chopin must not imagine that there is any real falling off in the number of his admirers. His programme on the present occasion contained several examples of the Polish composer which he played in his usual inimitable style. It also included three new pieces by Mr. F. H. Cowen, which the composer has dedicated to him. The first and second of these, *Allegretto grazioso* and *Romance*, are graceful, elegant trifles, exactly suited to M. de Pachmann's style, but the third, a *Scherzo* in G minor, is by far the most meritorious and original of the three. The audience endeavoured to gain a repetition of this, but the pianist would not comply. We cannot speak so favourably of a *Tarantella* (Op. 21) by Hans von Bülow, though as a study it would certainly be useful. Other items in the programme were Madame de Pachmann's clever *Theme and Variations*, Brahms's *Ballade* (Op. 10, No. 2), and Beethoven's *Sonata* in F sharp (Op. 78).

MADAME DE PACHMANN'S RECITAL.

THIS event, which took place on the 9th ult. at Princes' Hall, must be classed among the most interesting of the season. It was so in a double sense: firstly, on account of the marked improvement evinced by the young English artist over her previous efforts as an executant, and, secondly, in consequence of the illustration afforded of the rapid development of her powers as a composer. The *Theme* with variations from her pen which she played on a previous occasion gave evidence of more than average ability, and

this was more than confirmed by her new *Sonata* in E minor for pianoforte and violin, in which she was assisted by Mr. Gompertz. Though the work is in four movements it is more remarkable for condensation than elaboration of the thematic material. What Madame de Pachmann has to say is of interest in itself; in other words, her subjects are virile and attractive to the ear, and throughout she expresses herself with mingled clearness and energy. To say that she appears to have been principally influenced by Schumann and Brahms is tantamount to placing on record that the composer has taken the best of the modern masters as her models. The new pianoforte and violin *Sonata* is a work of great promise and at once places its author among the foremost female composers of her time. The programme of her Recital included selections from eight composers, the most important work being Beethoven's *Sonata* "Les adieux, l'absence, et le retour." This most highly esteemed piece of programme music demands a very large amount of feeling and expression for its proper interpretation, and Madame de Pachmann fairly proved herself equal to its requirements. Her touch is extremely sympathetic, and her execution as neat and accurate as could be wished. The future stages of her career, both as an executant and a composer, will be watched with interest.

MADAME SOPHIE MENTER'S RECITALS.

AMONG female pianists of the present generation Madame Sophie Menter deservedly holds a foremost place, though it is impossible for musicians or cultured amateurs to regard her with unqualified admiration. The border line which separates the artist from the virtuoso is sometimes difficult to define, but the Austrian pianist must unquestionably be placed in the lower category. Physical power far beyond the average is a dangerous gift for a musical executant to possess. The temptation to exaggerate a composer's meaning, or to devote too much attention to music of the sensational school is no doubt hard to resist when a player has phenomenal means at command, and it must be said that Madame Menter sometimes yields to it in a measure calculated to make the judicious grieve. The programmes of her two Recitals at St. James's Hall, on May 28 and the 14th ult., were largely made up of show pieces, the classical masters being poorly represented. On the first occasion the only great work was Beethoven's *Sonata* in E (Op. 109), of which, strangely enough, she gave a feeble and colourless rendering, the lovely air with variations suffering especially. The most acceptable performances were those of an *Allegro* (modernised) by Scarlatti, and Schumann's fanciful trille "Traumeswirren." We have never heard the latter played with more delicacy and crispness of touch. Liszt was represented by no fewer than seven items, among which were the extraordinary *Fantasia* and *Fugue* on the name of Bach, three of the transcriptions of Schubert's *Lieder*, the *Rhapsody* (No. 8), and the famous "Don Juan" *Fantasia*. The energy and manipulative skill with which Madame Menter interpreted these pieces were simply astounding, and in this particular line she has no rival among her own sex, and very few among male pianists. We may take this opportunity of correcting a widespread, though erroneous, impression, that she was a pupil of the Weimar master; as a matter of fact, she never received any tuition from him, and it is to Tausig she owes the training and development of her natural gifts.

The delay in the commencement of the second Recital, which caused manifestations of impatience from the audience, was due, we understand, to a temporary indisposition, from which, happily, Madame Menter sufficiently recovered to carry out her programme. Indeed, she was at her best in the opening item, Beethoven's *Sonata* *Caractéristique* in E flat (Op. 81). The first two movements were rendered in the true classical style, all superabundant energy being carefully repressed, and only in the *Finale* was there some tendency to exceed the bounds of moderation. Schumann's *Carnaval*, which came next, afforded opportunity for a wonderful and startling display of the player's mechanical resources. Save by Rubinstein we have never heard this series of poetic sketches interpreted with such vivid colouring and herculean strength. At the same time, it must be said that if the reading Madame Schumann gives of the

work is correct, that of Madame Menter must be wrong; they are too widely asunder to be reconcilable. The rest of the programme consisted, with the exception of two Chopin trifles, of virtuoso pieces, including Liszt's fanciful "St. Francis preaching to the birds," and his transcription of Wagner's "Tannhäuser" Overture, the rendering of the latter being an extraordinary feat of pianoforte playing.

MR. AMBROSE AUSTIN'S CONCERT.

PERFORMANCES are sometimes given in which the interest is of a personal rather than a strictly musical nature, and the pen of the critic has for the time to be laid aside. One of this nature was the "Testimonial Concert" given to Mr. Ambrose Austin at St. James's Hall on the 13th ult., on his retirement from the management of the hall. That such a compliment was well deserved everybody who has been brought into business contact with Mr. Austin will at once agree. Much of the present prosperity of the building, judged simply from the commercial standpoint, is unquestionably due to the zeal and tact mingled with unfailing courtesy with which he has managed its concerns; and the personal respect in which he is held was evinced by the number of well known names on the organizing committee of the farewell Concert, as well as the readiness of the most eminent artists to lend their aid in the programme. As we have said, criticism of what was done is wholly needless, the scheme being framed mainly to afford opportunity for as many high class performers as possible to appear. The list of names was as strong as it could well be, and included Madame Valleria, Madame Stirling, Madame Trebelli, Madame Patey, Mr. Lloyd, Mr. Maybrick, Mr. Santley, Mr. Sims Reeves, and M. de Pachmann. There was a full orchestra, Mr. W. G. Cusins conducting the Overtures to "William Tell" and "Leonora," No. 3, and Herr Richter that to "Tannhäuser." Madame Albani was only prevented by illness from lending her valuable assistance.

MADAME NILSSON'S FAREWELL CONCERTS.

If it cannot be said that the retirement of the great Swedish artist, Madame Christine Nilsson, will cause a distinct void in the musical world, it is because she has gradually withdrawn herself from public life for the past seven years. But the actual, and so to say official farewell, is nevertheless an event of interest, and so it was regarded by the public. Most of us would have been pleased had the gifted songstress elected to appear once or twice more on the operatic stage, of which she was for many years a supreme ornament; but, doubtless for sufficient reasons, she preferred the Concert platform for her final appearances. The Concerts given under the direction of Mr. Kuhe at the Albert Hall on the afternoon of May 31 and the evening of the 20th ult., had no abstract musical interest whatever. An orchestra lent some dignity to the first, but the second was a mere ballad Concert, rather below than above the average of its class. Beyond saying that Madame Nilsson was assisted by several eminent artists, including Madame Trebelli, Madame Sterling, Mr. Sims Reeves, Mr. Henschel, Signor Poli, Mr. Santley, and Mdle. Janotha, we need not enter into the general features of the entertainments. The selections of the Swedish artist herself included examples of every style of music in which she has won distinction, and the way in which she rendered them showed that her natural powers are as yet unaffected by time. Among other pieces she introduced a song by Dalfé, "There is a shadow," his last composition, written expressly for her, and now sung for the first time. It was well received by the audience. After her final song on the 20th ult., commenced a series of demonstrations, the like of which is rarely witnessed in a concert-room. Madame Nilsson first responded by singing a ballad, and then the applause continuing unabated she came forward and gave the Jewel Song from "Faust," one of her most brilliant efforts in the past. Still the audience would not be satisfied, and nearly half-a-dozen recalls followed, the assemblage rising *en masse* and waving hats and handkerchiefs with enthusiasm, apparently uncontrollable. Thus was written the last chapter in the public

history of a grand performer, and Madame Christine Nilsson is now only a memory to those to whom she had afforded unqualified delight. We have no space here to discuss at length the qualities which gave her a position absolutely unique among executive artists. Nature endowed her with a personality more winning and a voice more strangely thrilling in its sweetness than any other singer we can call to mind, and in parts requiring above all things feminine gentleness and pathos she has never been approached in our time; and it is in the highest degree improbable that another such ideal *Marguerite*, *Mignon*, *Ophelia*, or *Edith* will appear for many years. It should be mentioned that the book of words of the second Concert contained a well-written biography by Mr. W. A. Barrett, and an artistic portrait, both worthy of reproduction if possible.

"THE LOTHIAN" ORCHESTRAL CONCERTS.

MR. JOHN PETTIE, R.A., evidently does not share in the absurd opinion that a sanctuary dedicated to one art is desecrated by being made the temporary abode of another, equally noble and elevating. On May 30 and the 20th ult. he threw open his spacious studio, the Lothians, in Fitz John's Avenue, to his talented fellow countryman, Mr. Hamish MacCunn, for two Orchestral Concerts, of which the programme consisted mainly of the young Scotch musician's works. The only drawback to the enjoyment of the audience was one quite unavoidable; the orchestra of forty-eight performers were necessarily ill-balanced, and a proper *ensemble* was out of the question, the wind quite overpowering the strings at times. We will, therefore, defer all expressions of opinion as to Mr. MacCunn's qualifications as a Conductor, judgment under the circumstances being obviously unfair. The examples of his ability as a composer at the first Concert were the piquant Overture, "Land of the mountain and the flood," the picturesque and original Ballad, "The Ship o' the Fiend," and a remarkably spirited drinking song, "Pour forth the wine," sung by Mr. Henry Pope. Into the rest of the programme it is not necessary to enter.

At the second Concert a new so-called Ballad Overture, suggested by a Scottish folk-poem, "The Dowie Dens o' Yarrow," was performed for the first time. In this Mr. MacCunn displays as much or even more originality than in his previous works. The Overture is a remarkably well written piece, full of characteristic melody and capitably scored. It will sustain, if it will not strengthen, the composer's reputation as a national musician. We do not blame him for confining himself to Scottish subjects; he, doubtless, knows the bent of his genius, and does well to follow its dictates entirely for the present, especially as nationalism in music is becoming a more powerful factor every year. In this programme was another new Overture by Mr. E. Duncan, lately a companion student of Mr. MacCunn at the Royal College of Music. It is excellently put together, if it does not display any precise vein of originality. Schumann's Pianoforte Concerto, the solo part excellently played by Mr. Barton, was another prominent item in the scheme.

PIANOFORTE RECITALS.

MR. ROBERT GOLDBECK, a pianist, composer, and professor of very considerable repute in the United States, gave a Recital at Steinway Hall on the 1st ult. Some thirty years had elapsed since Mr. Goldbeck first came to London, and doubtless few amateurs remembered his having been here at all. He is by birth a German, and studied under Heinrich Litolff. In 1861 he took up his residence in the States, where he became in turn head of the Chicago Conservatoire and of the Beethoven Conservatory of St. Louis, subsequently settling down in New York. Mr. Goldbeck possesses as a pianist the characteristic attributes of the school in which he studied—a sound technique, rare lightness and delicacy of touch, and remarkable brilliancy of style, allied with great charm and intelligence of expression. His playing, whilst giving evidence of exceptional manipulative force, is free from the slightest trace of exaggeration, his powers being invariably

kept under admirable restraint. Unfortunately, Mr. Goldbeck afforded no opportunity for judging of his gifts as an exponent of some important classical work, his chief effort being made in a Pianoforte Concerto of his own composition, the accompaniments to which were executed on a second piano by Mr. F. A. Sewell, of the Royal College of Music. This work, however, served to show that he knows how to write clever *bravura* effects for his instrument as well as to interpret them with skill and ease. Among other pieces from Mr. Goldbeck's pen included in the programme was a song entitled "Lucy," prettily sung by Miss Sibyl Grey, whose vocal efforts, together with those of Mr. Richard Temple, helped to agreeably diversify the Recital.

A pleasant afternoon's entertainment, enjoyed by a numerous audience, resulted from the Vocal and Dramatic Recital given at the Marlborough Rooms on the 6th ult. by Miss Bertha Moore in conjunction with Mr. Ernest Pertwee. The young soprano sang in her accustomed graceful and effective manner three *Lieder* by Meyer Helmund, Grieg's "Solveig's Song," Schumann's "Humility," and songs by Dvorák, Rubinstein, and Sullivan, ably accompanied by Signor Bisaccia. All were more or less heartily applauded, while Mr. Pertwee's recitations likewise commanded warm appreciation.

Two Pianoforte and Vocal Recitals were given last month at Steinway Hall by Herr Max Vogrich and Madame Alice Rees-Vogrich. At the first, which took place on the 14th ult., the room was sparsely filled, and it was perhaps fortunate for the spirits of the Recital-givers that their audience atoned for lack of numbers by vouchsafing them an abundant measure of applause. Herr Vogrich is an executant of no mean ability, and his rendering of Schumann's Sonata in F sharp minor (Op. 11), and Liszt's eighth Rhapsody, showed him in the most favourable light as an interpreter of modern pianoforte music. He also figured largely in the programme as a composer, playing some clever original pieces, and also showing transcriptions of Wagner's "Feuerzauber," and the "Erlkönig" and "Ständchen" of Schubert. Madame Vogrich, who, we believe, won a considerable reputation in the Colonies under her maiden name, possesses a bright, resonant soprano voice, and sings with good artistic feeling. She was heard, among other things, in an air from "Der Freischütz," Mozart's "Deh vieni," and an "Arabian Song" by her husband.

THE MACFARREN SCHOLARSHIP.

A MEETING of the subscribers to the above was held on Saturday afternoon, the 23rd ult., in the Concert-room of the Royal Academy of Music, among those present being the Rev. Canon Duckworth, Dr. A. C. Mackenzie, Dr. Horace Hill (Norwich), Miss Agnes Zimmermann, Miss Oliveria Prescott, Messrs. W. Macfarren, Meadows White, C. A. Barry, T. L. Southgate, B. Tours, G. T. Rose, A. O'Leary, H. R. Rose, Kuhle, Schloesser, F. R. Cox, John Gill, and Charles E. Stephens and J. Percy Baker, the Hon. Secretaries. Mr. Meadows White, Q.C., occupied the chair.

The subscription list was announced to amount to nearly £1,430. The following resolutions were unanimously passed as defining the conditions of the Scholarship:—

1. That the Macfarren Scholarship shall be an open scholarship at the Royal Academy of Music, and shall be awarded for promise in Musical Composition.
2. That it shall be open for competition to British-born candidates between the ages of fifteen and twenty-one years.
3. That it shall be tenable for three years, subject to the usual annual tests, and the control of the Committee of Management of the Royal Academy of Music; with power to the Trustees, in cases of exceptional talent, to extend it to one year more, on the recommendation of the Examining Board of the Academy.
4. That the holder of the Scholarship shall be ineligible for a second competition.
5. That if, after payment of the Academy fees and other necessary expenses, there be any surplus remaining, the Trustees shall be empowered to hand over to the holder of the Scholarship such portion of the annual balance as they may deem desirable from time to time.

6. That in the event of the Scholarship not being awarded for want of a fit candidate, the income, for the time being, shall be added to the *corpus* of the fund.

7. That intending candidates shall, on entering their names for the competition, be required to pay a fee of one guinea towards defraying the expenses of the examination.

8. That the balance of the money subscribed shall be invested in the names of three Trustees, whose appointment shall be subject to the conditions pertaining to trusteeship.

9. That the Principal, for the time being, of the Royal Academy of Music be one of the Trustees.

10. That Mr. Walter Macfarren and Mr. Thomas Threlfall be appointed Trustees.

THE MUSICAL ASSOCIATION.

ON the 4th ult. Dr. Charles W. Pearce concluded the session with a paper on "Some further modifications of Day's Theory of Harmony." After briefly recapitulating the various objections that had been raised to the theory he said that Day had two sides to his book. He was pre-eminently *psychical* but he tried to be *physical* as well. The lecturer's object was to show the untruth and worthlessness of Day's physics, and to prove that when his book was stripped of its pretended and false science his psychics still remained not only uninjured by the separation, but immensely improved. The great truth which Day taught us was that modern tonality is three-fold. The tonic key is the centre of the tonal system, having as its accessories certain characteristic features of the dominant key on the one side, and of the subdominant on the other. Why did not Day develop the idea that as every scale has in itself strong melodic dominant and subdominant tendencies, so too the key established by that scale was harmonically capable of so expanding itself in either direction as to almost become a new key, but could be saved from entirely overbalancing its tonality by preserving its own individual characteristics amongst those of its two closely allied attendant keys? Having laid the foundation for his theory in some such manner as this, he could have gone on building up his system of roots and derived his psychical series, depending thereon not from mistaken observation of natural phenomena, but from the unquestionable teaching of musical history. After dealing with various points that had been raised in the discussion on Mr. Prout's paper in March, Dr. Pearce went on to say that it was not easy to see why Day and Macfarren so strictly confined the use of the eleventh to the dominant only when several chords, even in Mozart's works, can only be explained as supertonic or tonic elevenths, and asked why a chord of the augmented sixth could not be used with good effect on the minor third and the diminished fifth of the key. It was simply extending the three-fold tonality one remove in each direction. The Day Theory needed simplification in its exposition and presentation in an attractive and popular form. That this could be done, that it was worth doing, and that the doing of it could be justified, confirmed, and exemplified by a book of practical illustrations from composers of all ages since harmony began was undeniable.

Dr. J. F. Bridge, Mr. Charles E. Stephens, and Mr. E. Prout were the speakers in the discussion that ensued.

BOLOGNA EN FÊTE, 1888.

THE present year seems that *par excellence* for exhibitions. In London we have, *inter alia*, an Irish, an Italian, and a Danish exhibition, and at Glasgow, Munich, Barcelona, Brussels, and at Bologna special attractions of the kind on a larger scale have this year been organised. A few stray notes concerning the last-mentioned, after some allusion to the recent Bolognese festivities, may be acceptable to your readers.

The International Exhibition of Musical Instruments, &c., of which Verdi is Honorary President, and Boito is President of the Committee of Organisation, and which was opened early in May, has not yet attracted a very large number of visitors to the ancient capital of the "Emilia." But the very remarkable and brilliant

"VIII Centenario dello Studio Bolognese, sotto l'alto patronato di S. M. Umberto I Re d'Italia," the celebration of the 800th year of foundation of that mother of Universities, which was held in the middle of last month, brought to the supremely interesting old city a crowd of professors and students from almost every University; and the occasion being emphasised by the unveiling, by the present King, of a Roman equestrian statue of the late King of Italy, civic and military co-operation was also secured, and the presence of Royalty added lustre to an event which, more certainly than the exceptional bloom of the aloe, can only take place once in a century. Excepting want of organisation, in which the Italians showed marked incompetence, and excepting also the great heat of the weather, causing all exertion to be difficult to Northern visitors, everything combined to render the occasion memorable to those who took part in its celebration. The ancient city itself, an ideal *locale* for an academic festival, with its arcades in every street and picturesqueness at every turn; its leaning tower, commemorated by Dante; its famed gallery of pictures, containing the divine "St. Cecilia" by Raphael, known, from numberless reproductions, to most musicians, and worshipped by their brother artists; its Campo Santo, churches, and palaces—Bologna "la grassa," or the wealthy, is familiar to those of your readers in whose route it may have occurred in visiting the contiguous Ravenna, Florence, or Venice. Such readers will recognise the eminent suitability claimed for the old city on such an occasion, when its University and its municipality, aided by almost every advantage of place and association, put forth their whole strength to give due effect to the various functions, which were made bright with academic and civic costumes of every hue, recalling pictures of mediæval pageants and traditions of olden time. And amid the glimpse into past ages which seemed thus afforded, a visitor of 1888, especially if he had previously known Bologna, could scarcely fail to be struck by the practical adoption of modern improvements in a city where all, till recently, seemed antiquated—such as a funicular railway up to San Michele in Bosco, and, more prominently, a most effective illumination by electric lamps, gracefully swung, as at Milan, across the principal streets, causing a sort of full moon every night, and enhancing architectural effect.

Early this year a circular letter in choice Latin was written to the Senates of the Universities of the world, with an invitation to send delegates to the Eighth Centenary of the "Mater Alma Studiorum." Some 370 professors accepted, and representatives of students from most European Universities also responded to the invitation. The Universities from Italy represented were Cagliari, Camerino, Catania, Ferrara, Genoa, Macerata, Messina, Modena, Naples, Padua, Palermo, Parma, Pavia, Perugia, Pisa, Rome, Tassari, Siena, Turin, and Urbino; from Austria-Hungary—Buda-Pesth, Cracow, Czernowitz, Grätz, Innsbruck, Kolozsvár, Lemberg, Prague, and Vienna; from Belgium—Brussels, Ghent, Liège, and Louvain; from Holland—Amsterdam, Leyden, Utrecht, and Gronigen; from Denmark—Copenhagen; from Norway and Sweden—Christiania, Lund, and Upsala; from Germany—Berlin, Bonn, Breslau, Erlangen, Fribourg, Göttingen, Halle, Heidelberg, Jena, Kiel, Königsberg, Leipzig, Marburg, Munich, Rostock, Strasburg, Tübingen, and Würzburg; from France—Paris, Aix, Bordeaux, Caen, Lille, Lyons, and Toulouse; from Russia—Dorpat, Helsingfors, Kasan, Moscow, and St. Petersburg; from Greece—Athens; from Roumania—Bucharest and Jassy; from Spain—Madrid, Granada, and Oviedo; from Portugal—Coimbra; from America—New York, Baltimore, Cambridge, Iowa, Itaca, Cornell, New Haven, Philadelphia, Princetown, Michigan, and Virginia; from India—Bombay; from Australia—Adelaide and Sydney; from New Zealand—Dunedin and Wellington; from Switzerland—Basle, Berne, Geneva, and Zürich. From Great Britain and Ireland, the Oxford University delegates were Professors Holland, of All Souls'; Hon. W. Warren-Vernon, and Mr. R. Spencer Stanhope, of Christ Church—the two latter words not being translated, as at Oxford, into the Latin "Ex Æde Christi," but naively into the literal Italian "della Chiesa cristiana," as if all the other British delegates were heathens. Cambridge was represented by Professors Jebb

(who also represented Glasgow), Adams, Middleton, and Denman; St. Andrew's by Principal Donaldson and Professor Knight; Aberdeen by Professor Harrower; Glasgow, by Sir William Thomson, Professors Ramsay, Fergusson, Jebb, and Macleod; Edinburgh, by Principal Sir William Muir, Professors Sir Herbert Oakeley and Kirkpatrick; Dublin, by Professors Cunningham and Haughton; Durham, by Professor Rashdall; London, by Dr. Pole, also a delegate from the Royal Society. Various academies and learned societies from most parts of the world were also represented. The following was the official list of the principal "functions" of the festival:—

The 11th ult.—9 a.m. Presentazione dei Delegati delle Università, Accademie ed altri Istituti scientifici al Sindaco di Bologna.

2 p.m. Intervento all' inaugurazione del monumento a Vittorio Emanuele II. Concerto dell' Orchestra Bolognese diretto dal Maestro Martucci all' Esposizione.

8 p.m. Fiaccolata artistica disposta dal Municipio in onore dei Sovrani.

9.30 p.m. Illuminazione alla veneziana nei Giardini Margherita.

The 12th ult.—9 to 12 a.m. Corteo dei professori e dei delegati degli Istituti scientifici dall' Università all' Archiginnasio. Solenne commemorazione dell' VIII Centenario dello Studio alla presenza di S. M. il Re.

6 p.m. Banchetto offerto dal Governo.

9 p.m. Serrata in onore delle rappresentanze al Teatro Comunale.

The 13th ult.—9 a.m. Distribuzione delle lauree d' onore ad illustri scienziati nel Cortile dell' Archiginnasio. Discorsi di S. E. il Ministro e del prof. Ceneri.

8 p.m. Festa umoristica degli studenti nella Montagnola.

From the above list is omitted a Reception held on the evening of the 12th ult., by the King and Queen of Italy, when some of the delegates had the honour of being presented to their Majesties. The Queen was present at the Concert given in the fine Music Hall of the Exhibition on the 11th ult., under the admirable direction of Signor Martucci when the following programme was excellently performed by the Bolognese orchestra of about seventy-five executants:—

1. Weber—Overture dell' Opera "Freischütz."
2. Beethoven—Andante della 5.^a Sinfonia.
3. Rossini—Overture dell' Opera "L'Assedio di Corinto."
4. Rubinstein—Andante (per strumenti ad arco).
5. Tchaikowsky—Walzer (per strumenti ad arco).
6. Brahms—Due danze ungheresi.
7. Berlioz—Danza delle sfilidi.
8. Wagner—Calvacata delle Walküre.

This Concert agreeably surprised some of the German and British visitors, who were scarcely prepared to hear finished orchestral playing on the south side of the Alps. The performance was chiefly remarkable for the grace and refinement associated with Italians, and in these respects the "wind" was immaculate. The purity of intonation and delicacy of the four horns at the commencement of the first Overture at once rivetted attention, and the family of "wood-wind" appeared equal in excellence to that, for instance, of the Paris Conservatoire of twenty-five years ago. The union of violas and violoncellos in the divine melody in A flat with which the second movement of Beethoven's C minor Symphony begins, never seemed more exquisite. An Overture by Rossini, perfectly played, was an interesting selection at a concert in the city where the "Swan of Pesaro" passed so much of his time; and the three last items by modern composers, whose names and music no longer seem strange or uncouth to sensitive Italian ears, were rapturously received. In fact, the close attention of the whole audience, which contained a large number of University students who appeared absorbed only in the music, and the unanimous burst of applause after each selection, seemed to show the deep-rooted love and devotion to our divine art still possessed by Italians. Evidence at Bologna of a cultured taste in music is also indicated by the calibre of Martucci's periodical Exhibition Concerts. On the evening of which some of us were reluctantly obliged to return northwards, Beethoven's Seventh Symphony and other good things were in the programme. And if the testimony of a musical student of the "Licco Rossini," now the principal teaching *conservatoire* at

Bologna, may be taken as accurate, another sign of recent advance there is that the music at present most admired by teachers and students of that school is that by Bach, Mozart, Beethoven, Schumann, &c. And further, the assiduous study of counterpoint is still considered a *sine qua non* and *de rigueur* for Bolognese musicians. Thus, as of old, and true to its motto, "Bononia docet."

Specially interesting features of the morning function on the 12th ult. were the congratulatory addresses, chiefly in Italian or Latin, by a University delegate from each nation. In the case of the address from England, which was read in Latin by the accomplished Professor Jebb (who also contributed a masterly Greek and an Italian Ode on the Centenary), an unconsciously severe satire on the British pronunciation of Latin which was observed in a Bologna journal of the following day, caused considerable amusement. After mentioning the language in which each congratulatory address had been delivered, the Italian reporter, whose opinion seemed to be generally shared by his countrymen, stated that the English representative spoke in English, "parlò il rappresentante del l'Inghilterra in inglese."

A few words may be added regarding the Musical Exhibition, which, as will be understood, your correspondent had very little time to examine. The most interesting portion of the collection was placed just where, in a hurried visit, it might be altogether missed—namely, in the rooms upstairs, which are approached by a "scala," unusually mean and narrow for Italy. No catalogue had been published, nor was anything indicated *viva voce* to aid native or foreign exploring parties. The upper rooms referred to contain a priceless exhibition of MSS. and of autographs, which have been lent by various continental libraries or by private collectors. Besides a probably unequalled collection of old ecclesiastical MSS., most of which are illuminated, and which are contributed chiefly by the Bologna "Liceo Filarmonica," and by other Italian musical societies or libraries, the following autographs of the greatest masters were noticed:—Full scores by Haydn and Mozart, and the famous "Exercise" in Counterpoint written by the latter when only fourteen years of age, for the diploma which he received from the Bologna Philharmonic Society or "Liceo Filarmonica"; also the scores of Beethoven's opera "Fidelio," Ninth Symphony, Septuor, &c.; scores by Bach, Cherubini; pianoforte music by Clementi, Mendelssohn, including the "Gondola" "Lied ohne Worte," and by Schumann, &c. Near the autographs are some superb violins, by Stradivarius and other famed Cremona makers, and also a case containing stringed instruments lent by H.R.H. The Duke of Edinburgh. It is unfortunate that the instruments from England, and from Edinburgh University Music Chair, which were to have been forwarded by the London Committee, formed early in the year for aiding British exhibitors, were not sent to Bologna, owing to a hitch, at the last moment, as to insurance against all risks.

It may here be mentioned that the statement which appeared in several English papers that a MS. score of a work written for the Festival was sent from England, and was by mistake placed among the autographs at the Exhibition, is quite erroneous. No such score was sent. The misstatement may be traced to the fact that some printed music, forwarded for the University Library, and for the Conductor of the Exhibition Concerts, seems to have been mixed up with other modern printed works sent for exhibition by various musical publishers, and was placed in the portion of the building on the ground floor assigned to modern publications. It need scarcely be added that this department of the Exhibition is of quite secondary interest, and left no special impression.

From the retrospective glance thus taken of the occasion under notice, it will be perceived that the paramount interest of this year—it may be said of this century at Bologna—was the memorable eighth centenary of the ancient University, which in brilliancy and in general success has probably surpassed any celebration of the kind. But after the summer heat has subsided, towards the second half of September, English tourists on the other side of the Alps would certainly find a visit to the International Musical Exhibition, at one of the most interesting cities of North Italy, "opera pretium."

HERBERT OAKELEY.

DUDLEY BUCK'S "LIGHT OF ASIA."

THE *American Musician* in speaking of the performance of this work, says:—

"An audience that filled every seat assembled at the First Baptist Church, Newark, on May 31, to hear the first complete performance in America of Dudley Buck's Cantata, the 'Light of Asia.' Mr. Dudley Buck and his sons, who are promising vocalists, were present."

Mr. E. M. Bowman conducted. The Harmonic Society, about one hundred voices, sang well. Their attack was good, their most effective efforts being in the "Wedding Chorus," the "Spring Song," "The Temptation," and "Softly the Indian night."

The orchestra was composed largely of the Symphony Society members, and the soloists, Miss Mary J. Dunn, Mr. Dennison, and Dr. Carl E. Martin, did their work admirably, and were deserving of warm praise.

During the evening Dr. Stockton, the President of the Harmonic Society, presented Mr. Bowman with an elegant *bâton*. Mr. Dudley Buck, the composer, was also called upon, and complimented the Conductor for his moral courage and liberality in producing a work by a native author. The general verdict in Newark is that the Concert was one of the most successful ever given by the Harmonic Society, and that the work is worthy to rank with the best cantatas of the day. The *Newark Daily Advertiser*, in summing up its review of the Concert, says:—

"The once despised cause of American music was brought into prominence in a most gratifying way, and there is no doubt that this Concert—with the eyes of the musical world upon it—will exert a wide and beneficial influence upon the development of national music and its recognition. Dudley Buck stands in the front rank of American composers, and his latest large work was performed for the first time in this country by one of the oldest of our singing societies and under a distinguished Conductor. Mr. Buck shows that he is a progressive artist, and thoroughly in sympathy with the modern romantic school. In his modulations, in his use of the *Leitmotif*, in the importance given to the orchestra, in his avoidance of senseless repetitions of words and phrases, and in his strict adherence to canon that the music must fit the meaning of the words, he acknowledges the value of Wagnerian principles. The work is replete with the sweetest melodies and at times decidedly dramatic. The orchestration is elaborate and striking."

A second journal says:—

"After the first measures had been sung, one could not fail to be struck with the exquisite beauty of the subject-matter of the Oratorio. The poem is wonderfully musical in itself, the sentences flow with wonderful smoothness, the diction is perfect, each line contains some gem of thought, and throughout the whole are scattered marvelously powerful word pictures which adapt themselves to musical composition. Anyone who has read the poem can see in an instant why Dudley Buck fastened upon it for the subject-matter of his latest great musical work. Its music of rhythm must have captivated him, while the all-pervading purity of its tone—a requisite almost imperative in all Oratorios—proved how admirably adapted it was from another standpoint. The audience last night must have seen at once how perfectly the composer must have understood 'The Light of Asia' before he undertook the musical adaptation of it. One could not fail to perceive also that Conductor Bowman had given to the preparation of the Oratorio a vast amount of study not only from a musical, but from a literary standpoint as well."

A third thus speaks:—

"The old Harmonic Society last evening achieved the grandest triumph of its long existence. 'The Light of Asia' was presented in such a delightful manner as to charm everybody. The production of this composition is not only a credit and honour to the chorus, but also to the city. We take pleasure in giving this praise, because it requires (though it should not) great courage for any leader and chorus to take hold of an American work. It is a great credit to our country that we have a composer who has the ability to produce a work of the grand scope of 'The Light of Asia.'"

The Newark *Sunday Call* says:—

"The orchestral part, which the composer thought so important that he declared he would rather have the work never given at all than have this omitted, is very picturesque and highly descriptive. Indeed, it may truthfully be said that no proper conception of the composition can be obtained unless it be heard with full orchestra and chorus. Mr. Buck has shown not only a high degree of technical skill in his orchestral scoring, but he has also demonstrated that he possesses a lively imagination and a true poetic appreciation of his theme. The two representative phrases, the Fate and Consummation motives, which run through the whole work, take the most delicate shades of meaning through his treatment of them. The performance was an even plane of excellence. The attacks were firm and precise, the phrasing was clear and intelligent, the *pianos*, *fortes*, *crescendos*, and *diminuendos* were all excellent, and the various choral phrases delivered with dignity and impressiveness. It is certainly truthful to say that the society never sang better. Even in the difficult 'Temptation' scene there was not an instant wavering, and the final *crescendos* in the Epilogue has never been excelled by any chorus singing before heard in Newark."

SIR JOHN STAINER.

AN influential committee has been formed to give a public dinner and to present an address of congratulation to Sir John Stainer, M.A., Mus. Doc., together with words gratefully recognising his eminent services to the musical art. The following gentlemen form the committee: Lord Herschell, Lord Thring, Lord Charles Bruce, Colonel the Hon. W. Colville, the Hon. Spencer Lyttelton, the Right Hon. J. A. Mundella, M.P.; W. H. Gladstone, Esq., M.P.; C. Stuart Wortley, Esq., M.P.; the Rev. Canon Scott-Holland, the Rev. Canon Gregory, the Rev. S. Flood Jones, the Rev. W. H. Milman, the Rev. W. Russell, the Rev. Dr. Troutbeck, Mr. J. Barnby, Mr. W. A. Barrett, Mus. Bac., Oxon; Dr. J. F. Bridge, Mr. T. Chappell, Mr. Arthur Chappell, Mr. Arthur Coleridge, Mr. W. H. Cummings, Mr. W. G. Cusins, Professor Ella, Mr. Otto Goldschmidt, Sir George Grove, Mr. E. W. Hamilton, Mr. H. Weist Hill, Mr. R. R. Holmes, F.S.A.; Mr. Henry Leslie, Mr. Alfred H. Littleton, Dr. A. C. Mackenzie, Dr. G. C. Martin, Mr. Charles Morley, Mr. Buxton Morrish, Dr. C. Villiers Stanford, Dr. Steggall, Sir Arthur Sullivan, Mr. E. H. Turpin, Mr. F. Walker, and Mr. M. E. Wesley, with power to add to their number. The Executive Committee consists of Lord Charles Bruce, the Hon. Spencer Lyttelton, Dr. Bridge, Messrs. Otto Goldschmidt, A. H. Littleton (Hon. Treasurer), and E. H. Turpin (Hon. Secretary). It is expected that the dinner will take place at the Hotel Metropole, on Tuesday, the 17th inst., and applications for tickets (25s. each) should be made at an early date to the Hon. Secretary, at the College of Organists, 95, Great Russell Street, or 6, Argyle Square, W.C., or to Messrs. Novello, Ewer and Co., 1, Berners Street, S.W. At the moment of going to press the name of the chairman and several final arrangements are still in abeyance. There is no doubt, however, that the meeting will be a most enthusiastic one, and the company highly representative. The occasion will alike do honour to our eminent English musician and to the cause of music and its professors and admirers.

OBITUARY.

THE name of MR. WILLIAM WINN has now to be added to the list of those who have crossed the dark waters of death. He was born at Bramham, in Yorkshire, on May 8, 1828. He came to London about 1854, and was in great request as a vocalist. His voice was a rich basso-baritone and his style of singing was manly and incisive. He was appointed Gentleman of the Chapels Royal in 1864, and Vicar-Choral of St. Paul's Cathedral in 1867. He was the composer of a number of vocal pieces, glees, and songs. Among the latter was the Ballad "A kiss and nothing more," which has attained a world-wide reputation. He was one of the Professors at the Guildhall School of music and was a valuable member of the Committee, and one of the

Treasurers of the Choir Benevolent Fund. He died on the 1st ult., and was buried in Kensal Green Cemetery.

MADAME LINA BALFE, the widow of the composer Michael William Balfe, died on Friday, the 8th ult., after a short illness. She was born in Hungary, in 1806, on September 1, and consequently was in her 82nd year. In early life she was a famous singer, and while she was yet a student Bellini heard her, and wished her to make her *début* in his opera "La Sonnambula," many of the passages in the part of *Amina* being altered to suit her vocal powers. When she married Balfe she sacrificed her own career in order to devote herself to her husband. This devotion was the characteristic quality of her life. After Balfe's death in 1870 she occupied her time in founding a scholarship at the Royal Academy, in erecting a statue in the vestibule of Drury Lane Theatre, the scene of his many triumphs, in having certain of her husband's posthumous operas placed upon the stage, and in securing a place in Westminster Abbey for a tablet to his memory. She had three children, a son and two daughters, deceased, one of whom, a famous opera singer, married the Duke de Frias, who recently died Governor of Madrid, the other was the mother of Henry Behrend, the well known composer. Her remains were interred at Kensal Green, on the 14th ult., in the grave where rest those of her famous husband. Only a few friends were present, the funeral being of a private character, and the *cortège* consisted simply of a hearse drawn by four horses, two mourning coaches, in which were the deceased lady's son-in-law, Mr. Behrend, with members of his family, and the private carriage of Madame Christine Nilsson, who herself attended at the cemetery. Among those present at the grave side were Mr. Barton McGuckin, Mr. Stewart, publisher of Balfe's posthumous opera "The Talisman"; Mr. John Gill, representing the Royal Academy of Music; Mr. Duncan Davison, a very old friend of the Balfe family, and a few others. The burial service was read by the Rev. Canon Duckworth, and the coffin, covered with a profusion of flowers, bore the inscription, "Lina Rosen Balfe, born 1806, died June, 1888." A magnificent wreath of choice blooms was sent by Madame Nilsson.

MR. FRANK SPINNEY, Organist of Leamington Parish Church, and Conductor of the Warwick Choral Society, and formerly of Warminster, died at Leamington on the 5th ult., aged thirty-eight. He was the elder surviving son of Mr. T. E. Spinney, of Salisbury, under whom he received his early musical training. Afterwards he was articled to Dr. Hayne, choragus, University of Oxford, and Organist of Queen's College.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

OUR musical doings this month have taken the form of Promenade Concerts at the Theatre Royal, an enterprise which seems to be very successful, judging from the large audiences that patronise the nightly performances. Mesdames Sinico, Agnes Larkcom, Annie Grey, Marian Mackenzie; Mdlles. A. Mullen, A. Janson, and Messrs. Bantock Pierpoint, Sidney Tower, A. Rousbey, and J. W. Turner are among the artists engaged for these Concerts. M. Auguste von Biene conducts the orchestra and gives violoncello solos, and Mr. Bridgman is accompanist. The programmes are of the popular order, as a rule, Scotch nights, Irish nights, national dance music, &c., with a sprinkling of Wagneriana now and then.

The first number of the new monthly journal of fine arts, called *The Scottish Arts Review*, has been issued in Glasgow for June. Whilst the first section and the third treat of painting and literature respectively, the second is devoted to music. This month's number contains, amongst other articles, an analysis of Dr. A. C. Mackenzie's "Ode," performed at the opening of the Glasgow Exhibition; an article upon provincial musical examinations held by delegates from the various schools of music in the metropolis; a summary of the Glasgow musical season, and one of the same order for Edinburgh. The enterprise of this journal is in the hands of the artists themselves, both painters and musicians, and the object of it is to

record the progress of art and to further the interests of artists in Scotland.

The Edinburgh Society of Musicians have held, since the last report, two meetings. At the first Mr. Robertson, Mus. Bac., gave a Lecture on the subject of the advisability of registration of Musical Societies in Great Britain, with a view of raising the status of the profession. At the second, held on the 17th ult., office-bearers were elected for the year as follows: Hon. President, Mr. Edmund Edmunds; President, Mr. Otto Schweizer; Vice-Presidents, Mr. G. Lichtenstein and Mr. Carl Hamilton; Treasurer, Mr. A. C. Edmunds; and Secretary, Mr. J. C. Dibdin. Mr. W. A. Barrett, Mus. Bac., London, Mr. J. Seligmann, President of the Glasgow Society of Musicians, and Mr. F. Niecks, Dumfries, were elected honorary members.

In the Committee's statement for the past year, which was submitted to the meeting, it was stated that the roll of the Society contained sixty-eight names as foundation members, and that twenty-one Associates had been elected during the season.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Music in our "dark sea-born city" (to quote Mr. Robert Buchanan's imaginative characterisation of Glasgow) is almost exclusively to be associated at present with the International Exhibition, now in full swing, within its bounds. The general character of the music daily discoursed in the Exhibition Building and its spacious and attractive grounds, has proved, taken altogether, to be rather higher than was anticipated, both in the selections, vocal and instrumental, which have been made, and in the manner of their execution. Following the introductory note of the Glasgow Choral Union on the opening day, there was a Concert, a week or two later, by the Pollok-shields Lyrical Society (under Mr. D. McColl), with a programme of Scotch music, chorally arranged. Succeeding that came a highly satisfactory appearance on the part of the Greenock Choral Union, under the direction of Mr. W. T. Hoeck, one of our cleverest local musicians. The programme of this Society, which has been recently re-constituted, and is nearly 200 strong, comprised the "Loreley" fragments—Ave Maria, Vintage Song, and Finale to Act I—and several Glee and Madrigals by Webbe, Stevens, Morley, and Macfarren, together with choruses by Wagner and Eaton Fanning, and vocal solos, the latter, as also those in the "Loreley," being taken by Miss Minnie Duffus, a promising young soprano of this district.

On the 7th ult. the Glasgow Choral Union again occupied the platform with a repetition performance of the Inaugural Ode "The New Covenant." An enormous crowd was present, and Dr. Mackenzie's music, splendidly executed as it was on the part of chorus and band, and under the direction of Mr. Joseph Bradley, was accorded the warmest possible reception. The audience joined with fervour in the choral "All people that on earth do dwell," with which the Ode terminates. It is understood to be the intention of the Choral Union to give another performance of the work within the Exhibition Building, while it has been suggested that it might fittingly be included also in next year's scheme of Concerts, all which is corroborative of the view that the composition is very far removed from the character of a *pièce d'occasion*. Choruses from "Samson," "Engedi," and "Israel in Egypt," interspersed with solos from Mendelssohn and Handel were sung at this Concert, to the effective organ accompaniment of Mr. Thomas Berry. The next following Choral Concerts that may be referred to were, first, on the 14th ult., by Mr. J. Bogue's choir (fifty to sixty voices), with a programme of part-songs, madrigals, &c., ably rendered throughout; and, second, on the 16th, by what is somewhat ambitiously entitled the Exhibition Chorus, it being furnished chiefly from the Glasgow Foundry Boys' Religious Society, and under the charge of Mr. Andrew Myles. The programme was quite of a distinctive character, comprising specimens of rounds, madrigals, and glees, chronologically arranged.

The Paisley Choral Union (which is under the conductorship of Mr. James Barr) sang in the Exhibition Building on the 21st ult. Their programme consisted of choral

selections from Macfarren's "Lady of the Lake," Sullivan's "Golden Legend," and Handel's "Samson"; and on the 23rd ult. a choir of 700 children from the Board Schools discoursed some simple music under the direction of Mr. W. M. Miller. All the choral Concerts have been largely patronised.

The Glasgow organists are all taking their part in the daily Organ Recitals in the large hall of the Exhibition, and, generally speaking, they have large and attentive audiences. Those who have already played are Messrs. J. Bradley, Herbert Lewis, F. Turner, T. Berry, H. A. Lambeth, Alfred Heap, J. Pattinson, W. J. Clapperton, J. B. Ritchie, and W. G. Martin. Dr. A. L. Peace, who ranks so high among our organists, and who was prevented taking his intended place at the organ on the occasion of the inauguration ceremony by very severe indisposition, is to give a fortnight's Recital during July.

The annual picnic of the Glasgow Choral Union took place on the 9th ult., the members of the Society turning out in goodly numbers and betaking themselves to the beautiful shores of Lochgilfhead, in the "good ship" Shandon, so long identified with these pleasant excursions. Despite a somewhat threatening day, and not a little rain at departure, the trip was most successful in every respect. To each member was presented a copy of an Ode written for the occasion by the Union's own laureate, Mr. Robert Carmichael. It proved to be an exceedingly clever parody of the Exhibition Ode, with strophe, antistrophe, and epode, all in order, and preceded by a prelude, the first of the two parts of which is an imitation of the old ballad "Sir Patrick Spens."

The Glasgow Society of Musicians have unanimously elected Dr. Stainer and Mr. W. A. Barrett honorary members of their body.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

SUMMER term is usually marked by a series of College Concerts of considerable interest, and this year the colleges have fully sustained their reputation. The most important performances are now given in the "Eights week," during which Concerts, with full orchestra and chorus, were held at Exeter (May 29), Merton (May 31), and Queen's (1st ult.). All of them were eminently successful and most creditable to the various committees and conductors. It is almost invidious to particularise when so much was excellent, but we cannot forbear to add a special word of praise for the chorus at Queen's. The principal works performed were, at Exeter, Handel's "Acis and Galatea" and a MS. Overture by Arthur Carnall (conducted by the composer); at Merton, Cowen's "Rose Maiden" and Mendelssohn's "Italian" Symphony; and at Queen's, Haydn's "Clock" Symphony, a Spohr Concerto for violin and orchestra, and J. F. Bridge's "Festival Ode." The last-named work was specially composed for the occasion by Dr. Bridge, who is a member of Queen's College, and was conducted by the composer, who had every reason to be satisfied with the way in which his charming work was performed, and with the applause bestowed upon it.

Concerts on a less complete and important scale were given at Pembroke (14th ult.), Keble (14th ult.), New College (19th ult.), and Magdalen (20th ult.). C. H. Lloyd's "Andromeda" was performed at Keble, and Corder's "Bridal of Triermain" at New College. Amongst the soloists at Keble was Miss Hilda Wilson, but both Cantatas suffered much from the want of orchestral accompaniment. It may be questioned whether it is not better, when a band is not forthcoming, to fall back on a madrigalian programme, after the plan of Magdalen and Pembroke. We regret to say that the encore nuisance shows some signs of recrudescence here. At Magdalen especially the authorities seemed quite unable to protect the vast bulk of the audience from the repetitions demanded by a very small, but very noisy, knot of people at the back of the hall. Mr. Farmer's Concerts at Balliol have included a very fine performance by the Nottingham Philharmonic Chorus (May 25), and renderings of Pergolesi's "Stabat Mater" (May 27), and Mendelssohn's "Antigone" (16th ult.).

Three other performances require a word of mention. On April 26 a Concert was given in the Sheldonian Theatre by a Ladies' String Orchestra, conducted by the Rev. E. H. Moberly. The ladies played with great taste, if with little power, and Miss Liza Lehmann sang Meyer Helmund's "Mädchenlied" most charmingly. On the 13th ult. an Exercise for the Degree of Doctor of Music, by Dr. Gilbert, of New York, was performed in the same place. A curious circumstance in connection with this exercise is that it was approved more than a quarter of a century ago, but, owing to the composer's absence in America, not performed till now. The Philharmonic Society gave Barnett's "Ancient Mariner," the *Finale* to Mendelssohn's "Loreley," and Schubert's B minor Symphony, in the Sheldonian Theatre, on the 18th ult. Mr. Taylor, after more than twenty years' service, is now retiring from the conductorship of this Society, and the members appeared to have taken unusual pains to make his last Concert successful. There was a good deal of indecision about the leads, and the tenor chorus was poor, but otherwise the performance was really good. It is hardly needful to say that Mr. Taylor had a warm reception, and that he will carry with him into his retirement the best wishes of all who know how to appreciate honest hard work and musicianly ability.

MUSIC IN PARIS.

FROM OUR OWN CORRESPONDENT.)

THE French capital has entirely assumed her summer aspect, and the Muse, following the fashion, has closed her several temples and departed. Only one event, in the way of public performances, comes under our notice, and that is a Concert which took place at the Trocadero, where Charles Gounod and Benjamin Godard conducted some of their orchestral and choral works. For this occasion Gounod wrote a hymn on a poem by George Boyer, entitled "Notre Dame de France, hymne de la Patrie," which was performed by the choir with accompaniment of organ and full orchestra. This hymn is a simple melody in D major within the compass of an octave, which is to be sung by a soloist, the choir in unison taking up the refrain. The hymn is preceded by a prelude of eight bars played by the orchestra, after which the solo begins, accompanied by the organ and supported by a few chords of harps and wind instruments at the end of each melodic period. In the refrain, at the end of each of the three couplets,

Nous avons mis en vous toute notre espérance
Daignez nous protéger Notre Dame de France!

the voice is further supported by contrapuntal work given to the altos and double basses, the rhythm being marked by drums, and in the concluding *fortissimo*, on the repetition of these two lines, all the strings, the harps, and the brass instruments are used to lead up to the *ritornello* of the orchestral prelude. It is a very effective composition, and bids fair to become deservedly popular in France. Only three parts of Benjamin Godard's choral Symphony were performed. This work has been heard in its entirety and for the first time two years ago at the Colonne Concerts, and though the French public, and French critics especially, have not been unanimous in their appreciation of it, yet we most decidedly side with such as believe the "Symphonie Légendaire" is not only one of the most original and inspired works of its composer, but of all modern French and foreign composers.

M. Lalo's "Roy d'Ys" holds on successfully at the Opéra Comique, and has reached the twenty-first performance. It is undoubtedly the best "drawing card" of the season, as it has the power of raising the *recette* of the *répertoire* operas, which is about £32, to £250 and even £300, every night that it is on the bills.

At the end of June the Opéra Comique also will close its doors for a time, so that for several weeks there will not be literally anything important to be registered by musical critics. Active preparations are, however, already being made for the next season and for the eventful exhibition year. Saint-Saëns's "Ascanio" is already entirely written and scored, and is to be brought out during the winter at the Grand Opéra. Massenet is also, together with Sardon, busy at the composition of a new opera

which he has been commissioned to write for the Opéra to be produced during the exhibition, and at the same time he is working hard with De Grammont and A. Blau to complete a new work for the Opéra Comique. Though the newspapers have already announced the titles of these two works their authors have so far not yet decided on any, and we have good reasons for saying that nothing positive is known and cannot be known for some time to come, either as regards the titles or the chosen subjects.

At the re-opening of the Opéra Comique two new operas will soon be presented to the public: first, "Carmousine," by M. Poise, and immediately after "Benvenuto Cellini," by M. Diaz, the successful author of "La coupe du roy de Thule." Later on there is well grounded hope of hearing Godard's "Ruy Blas," though as yet nothing has been definitely arranged, and it is asserted that within the twelve months there shall also be ready a "Charlotte Corday," by Gounod. Works and workers are evidently not lacking in France. It is only to be hoped that audiences will follow them in their newer and freer fields of art, and that all reasonable innovation in musical and operatic forms may not be held back by the indifference and conservatism of the public generally and of opera-goers particularly.

Weber's "Oberon" is shortly to be revived at the Grand Opéra, with a new version of the libretto from the pens of MM. Jules Barbier and Philippe Gille, assisted by M. Victor Wilder. As to the question of the recitatives, it is probable that those added by the late Sir Julius Benedict will be made use of. "Oberon" was, it may perhaps be remembered, in course of preparation at the Opéra Comique at the time when that historical theatre was destroyed by the now equally memorable conflagration.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

THE Bridgend Eisteddfod, intended to be annual, was held on the 25th ult., and came up to the standard of general expectation. Lord Dunraven shows his interest in the institution by volunteering the handsome subscription towards the funds of £100 per annum for seven years. In his absence, Judge Gwilym Williams presided. The adjudicators in music were Mr. E. H. Turpin and Mr. D. Jenkins, and the accompanists Madame C. N. Davies and Miss H. Hughes. The test piece in the principal competition between choirs of more than 150 voices was "Great and wonderful are Thy works," and the prize £100 and a gold-mounted *bâton* for the Conductor. Five choirs sang—Blaenycwm (Mr. E. Watkins, Conductor), Dowlais Philharmonic (Mr. J. Davies), Porth and Cymmer (Mr. T. Hopkins), Port Talbot Choral Union (Mr. Vowles), Rhondda Philharmonic (Mr. D. J. Prosser). In his remarks, Mr. Turpin said he hoped the great musical talent of Wales would be saved by orchestral aid, and it was not fair such great choirs should suffer from the want of stronger instrumental support. In spite of drawbacks great feeling had been betokened in the interpretation of the music. Mr. Jenkins offered some critical remarks, and awarded the prize to Dowlais. For the best rendering of "Worthy is the Lamb," a prize of £25 and a silver-mounted *bâton* was offered, choirs to consist of from eighty to 150 voices. Three choirs sang, and the prize was divided between Swansea Excelsior and Tondy and Aberkenfig Choirs. The brass band competition involved the rendering of "The Village Festival." Five bands took part in this competition, and the prize went to Cwmmmer Colliery Band (Mr. R. Martin).

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE two grand services in connection with the opening of the Western Towers of Bristol Cathedral took place on the 8th and 9th ult. The preparations for the occasion were on a large scale, a temporary orchestra being erected at the west end of the nave for the accommodation of the choir of about 600 voices, and the band, which numbered about 100. There was also an organ placed above the orchestra, so that nothing should be lacking to ensure a

complete rendering of the great works selected. Immense interest was manifested in the city, and at both services there were crowded congregations. The Cathedral was lighted by electric light, the effect of which was much admired, and the coolness of it was especially appreciated by the performers. Coming to the services themselves, we may speak of them as a real musical triumph, of which Bristol may well be proud, and especially as she owes it almost entirely to the exertions of the talent within her gates. The large chorus belongs to Bristol, as well as a good portion of the band; and the Conductor, to whom so much of the success is due, is a native of the city. So that, possessing the material in our midst, and also the hand that can form it, we hope that our city may realise her own capability, and that in days to come she may be satisfied with nothing short of perfection, and that she will produce this result from her own resources. "Israel in Egypt" was given on Friday evening, the 8th ult., and "Elijah" on the following afternoon. The chorus effects in the former were simply marvellous. The "sighing" of the children of Israel was intensely real in its pathos, the opening sentence being given out by the alto with just the right quality of tone, subdued, and yet clear; and this is worthy of note, as it is a point so often missed in this work. Later on, there was a little danger of the female voices being overpowered by the men, but this entirely vanished at the "Hailstone" Chorus, of which it is impossible to conceive a more truly magnificent rendering. Band, organ, and choir responded like a single man to the enthusiasm of the Conductor, and the result was such a piece of choral singing as has never been heard in Bristol before. The same may be said of "The horse and his rider," "But the waters," and "Thy right hand, O Lord." The two choirs were exceedingly well balanced, and the chief points which forced themselves upon our notice were the distinctness of the words and the accurate reading of the score. Not the smallest point was neglected, every word was begun and ended at the right time, and the rests were silent, which is not always the case. The attack was prompt and the *crescendos* and *diminuendos* united, and this of course must be put down to the credit of Mr. Riseley.

We have purposely dwelt at length upon the work of the choir, as it was the outcome of the hard practice of seven months, weekly rehearsals having begun in November, which were altered to bi-weekly ones in January. The orchestra must have almost unqualified praise for their accompaniment, while the solos were rendered by Miss Anna Williams, Miss Hilda Wilson, Mr. Harper Kearton, Mr. Montague Worlock, and Mr. W. Thomas, of Bristol Cathedral.

Of the performance of "Elijah" we shall not give such a detailed account. It was sung at the Commemoration held in the Cathedral last year at the time of the Jubilee, and though that was an admirable rendering this last was an advance upon it. The solos were entrusted to Miss Williams, Miss Wilson, Mr. Kearton, and Mr. Santley, who showed himself still unequalled in his conception of the part of *Elijah*. The ladies both did extremely well, and Miss Williams almost surpassed herself in the air "Hear ye, Israel." The band gave the Overture with telling effect, and accompanied well throughout, though sometimes their *pianissimos* were not quite so perfect as those of the choir.

Mr. Fulford, assistant organist of the Cathedral, rendered good service at the organ, and Mr. George Riseley, of course, was the Conductor. On each day the Oratorio was preceded by a short service, intoned by the Rev. Precentor Mann, and three hymns were finely sung by the choir and congregation. It should be observed that the part of the *Youth* in "Elijah" was taken by one of the choristers of the Cathedral, which seems a more natural arrangement than the usual one. The Mayor of Bristol invited all the guarantors and the members of the choir to a Soirée at Colston Hall on the following Monday evening, when, in speeches by Canon Robeson, Precentor Mann, and others, the disbanding of the choir was strongly deprecated, and it was hoped that Bristol would soon again have cause to pride herself on a similar success to that just achieved, and that these services were but forerunners of many other like ones to be held in the beautiful mother church of our city.

THE Examiner's report on the papers worked by the candidates in the recent Theoretical Examination of the Society of Arts shows some very curious facts. Not one of the papers obtained full marks, but the percentage of failures being proportionately small is in itself a cause for congratulation. The number of those who are entitled to distinction in the first class this year averages twelve per cent., for the second class forty-one per cent., for the third class thirty-four per cent., while the failures only amount to about eleven per cent. This is encouraging enough, but the clearness, and even neatness, with which some of the papers have been worked is still more so. Occasionally statements have been made which, by the regularity of their appearance, seem to be traceable to a common origin. The conclusion, therefore, is that the writers have been compelled by force of circumstances to depend for their information upon books which are not only worthless, but are mischievous for their errors. Mistakes in spelling have not been accredited with loss to the writers if the information intended to be conveyed was in the main correct. Thus, when it was stated that Brahms wrote a "Villain Concerto," the fact implied was recorded in the writer's favour, and the orthography, as well as the criticism involved in the statement, were overlooked. The name of Gounod was written Guonod, Gunod, Gunoud; yet the name of Mendelssohn offered no difficulty to the spellers, though in more than one place it was stated that one of his works was the oratorio "Elizah." The biographical particulars concerning the musicians whose names were placed upon the paper were again both curious and interesting. It was stated that Meyerbeer lived between the seventeenth and eighteenth centuries; that Beethoven was born in 1770, and died in 1887; that Schumann was born in 1710, and died in 1856; that Dvorák was the name of a German opera of the seventeenth century; that Bishop was organist of Westminster Abbey and of the Chapel Royal, and that his most important work was the "Misolto Bough." The composer of "Mors et Vita" was variously stated to be Mozart, Dr. Stainer, and Agust Manns; the composer of the "Talisman" was Tallis, and in correction of the paper, one kindly wrote relative to Brahms, "You mean Brahms, the well-known sea song writer," but offered no more information on the subject. The Examiner further states that "there are many other peculiarities which need not be specified. The teachers will learn of them through their pupils who worked the paper, and will doubtless take steps to avoid if possible their recurrence in future. There is yet something to be done in the way of teaching the proper formation of musical characters, but the style of the work done as a whole displays a distinct advance."

THE oratorios at the Cathedral of Bristol, to which reference has been made by our correspondent from the West, have not been allowed to pass without a protest from certain clergymen. A memorial with reference to the recent great musical services, at which the oratorios "Israel in Egypt" and "Elijah" were produced at the Cathedral, has been issued by three clergymen of the city and circulated amongst others of the clergy, soliciting their signatures to it, but several have declined to append their names. The memorial is addressed to the Dean of Bristol, and is to the effect that the memorialists have noticed with pain and sorrow that on the occasion of the musical services in commemoration of the completion of the Cathedral, admission to the Cathedral was only to be obtained by the purchase of books, which served as tickets of admission. They are of opinion that this is derogatory to the character and use of the Cathedral as the House of God, which should be free to all at every service, and they express the hope that on any future occasion the arrangements may be free from this objectionable feature. The objection to the payment for books of admission is rather singular from one point of view, seeing that in very recent times seats in the churches of the local Evangelical clergy have been sold in the open market, one pew sold as a freehold realising £100. At one church the pews have been known to belong by assumed right to certain houses, and to go with the change of ownership or occupancy just like the back garden. A correspondent says:—"It is rather difficult for a non-clerical mind to see how the charge of 5s., 2s. 6d., and 1s.

for a copy of the service as an admission book to a great special service can be, as the memorialists say, 'derogatory to the House of God,' while the payment of a guinea a seat or pew to perpetually hear a popular parson is to be taken as a conventional arrangement which custom has so sanctified that it is an honoured if not a sanctified proceeding." He asks whether the three clergymen who noticed with so much "pain and sorrow" the necessary charge made for the books on the occasion referred to took any part, lot, or interest in these grand services, and in what way they would carry out their suggestion that "on any future occasion the arrangements may be free from this objectionable feature"?

If we are unable to say much about the so-called "Improvisatore Concert" given by Mr. Mortimer Ames, on the 20th ult., the fault will scarcely be considered to rest with us when we explain that the affair in question was not held at the room where it was announced to take place, and that it did not commence until forty minutes after the advertised time. This change was necessitated, it seems, through Messrs. Collard and Collard refusing at the last moment to permit the holding of the Concert at their rooms in Grosvenor Street, and it was only on the very afternoon that Mr. Mortimer Ames contrived to engage the Portman Rooms, and distributed telegrams right and left, to inform ticket holders of the alteration in the *locale*. Of his own improvisations on the pianoforte, we shall be compelled to speak another time. All we can do at present is to note the introduction by his brother, Mr. John Carlowitz Ames, of the new keyboard invented two or three years ago by the well-known Hungarian mathematician, Paul von Jankó, and now considerably in use in Leipzig, Dresden, and other German musical centres. This clever idea, which suggested itself to the inventor as a means for overcoming the difficulty of stretching long intervals on the pianoforte (his own fingers being uncommonly short), certainly presents many advantages, notwithstanding an awkwardness natural at the outset to learners who have already played upon the ordinary keyboard. The keys are arranged in four rows immediately adjacent to each other, so that all can be played on simultaneously by both hands. The fingering is essentially strange, but to compensate for this it is precisely the same for every scale, no matter what the key. The most difficult stretches and "extensions" may be accomplished with ease, such things as chromatic sixths and octaves and quick passages in chords here becoming comparative trifles to the player. For instance, Mr. Ames performed Chopin's E flat *Etude* on arpeggios without needing to alter in the slightest the normal position of the hand. Altogether the new keyboard possesses utility as well as interest, and though it may never replace the old one, we are prepared to see it taken up to a certain extent by musicians in this country.

CARLO BOZZA, an Italian, has just perfected a series of inventions for the application of electrical power, by means of which he telegraphs, or rather produces, at any distance, the concerted orchestral music of the great composers, or, indeed, any music. Unaided, save by a powerful battery, he plays all the instruments of a brass band to the number of thirty or forty, with the usual accompaniments of drums, tambourine, castanets, triangle, cymbals, &c., and the music is produced at any required distance from the operator. The instruments are suspended in mid-air at a distance from the performer, and separated from each other by as many feet or yards as the dimensions of the hall will permit of. Signor Bozza has made application to the managers of the Italian Exhibition in London to give his performances there. The beating of drums, gongs, bells, &c., and percussion effects upon them by electricity are by no means new, having been exhibited at various times for many years, but the playing of wind instruments has never been attempted, and most certainly never before accomplished, and Signor Bozza has wisely protected the results of his long and patient study by patent. Those who have heard his performances in Liverpool agree that the effect is extraordinary. In addition to playing the whole of the instruments of a brass band, Signor Bozza plays upon a harmonium also suspended in mid-air at a distance from him, and likewise upon a number of clarinets, piccolos, and flutes. By means of switches he plays upon

any number or upon all of these various instruments together by single touches upon a spring keyboard, if a board of about 20 inches square supported upon a pillar of about 6 inches in diameter can be so termed. London should have the opportunity of judging how much of these statements may be removed from the realms of fiction to that of fact.

MR. J. T. HUTCHINSON'S Annual Concert took place on May 29 at the Holborn Town Hall. The first part comprised Handel's "Alexander's Feast"; the solos were taken by the Concert-giver and two of his pupils—Miss Mildred Harwood and Mr. W. Price. The lady was especially successful. Though obviously indisposed she sang with good taste and feeling. Mr. Hutchinson gave an impressive rendering of the air, "Revenge, Timotheus cries," and the choruses were sung by the Holborn Choral Society, under the conductorship of Mr. Windeyer Clark. Mr. R. S. Philpot was the organist and shared the accompaniments with a small string band. The second part opened with Mr. Harvey Löhr's Motett "They that go down to the sea in ships." This work, which was reviewed in our columns some time since, is thoughtful and original, and Mr. Hutchinson is to be commended for including it in his scheme. The organ was in the hands of the composer, and the choir sang steadily under the firm beat of Mr. Hutchinson. The solo was efficiently sung by Miss Harwood. A few miscellaneous numbers followed, among which we must mention Haydn's Pianoforte Trio in G (played by Messrs. Harvey Löhr, Szczepanowski, and Hambleton), and a very clever rendering of the Quarrel Scene from the "School for Scandal" by Mr. Charles Fry, who was enthusiastically applauded.

ON Thursday evening, the 14th ult., Mr. J. M. Ennis gave a Concert at Myddelton Hall, and there was a good attendance. The only vocalists were Miss Kate Flinn and Mr. Alfred Probert. The former sang four songs, "Mazurka," "Chanson de Florian," "Last Night," and "Mädchenlied." Each of these were given with much delicacy and effect. Mr. Alfred Probert sang "Where'er you walk" (Handel) and, later in the evening, "The Garland" and "Gondolier's song" (Mendelssohn). The instrumental portion of the programme was of a high order of merit. Mr. J. M. Ennis played three pianoforte solos, Scherzo in B flat minor, Op. 31 (Chopin), Nocturne (Liszt), and "En Courant" (Godard). His execution of these pieces afforded ample evidence of his ability as a pianist; and the encore which he obtained was fully deserved. Miss Janie Hutchinson's performance of a violin solo, "Bourrée," "Gondoliera," and "Perpetuum mobile," from the Suite in G, Op. 34 (Ries), was received with much applause. The Trios for violin, violoncello, and pianoforte, Rubinstein in G minor (Op. 14, No. 2) and Beethoven in C minor (Op. 1, No. 3), by Miss Hutchinson, Mr. P. Kiefert, and Mr. Ennis were also attractive items in an excellent programme. Miss Julia Allen was an efficient accompanist.

At a Meeting of music publishers, relative to the appointment of Mr. Moul as Agent-General for the British Empire of the Société des Auteurs, Compositeurs, et Editeurs de Musique, and Agence Internationale de la Propriété Artistique et Littéraire, on Monday, May 28, the following resolutions were passed. Mr. Ashdown was voted to the chair, and introduced Mr. Moul to the meeting as a chosen representative of foreign musical interests, whom he felt sure the trade would be glad to hear had been selected. The resolutions that closed the meeting were moved respectively by Mr. Thomas Chappell and Mr. Augener:—"That it is desirable to come as speedily as possible to amicable decisions with the foreign proprietors on all musical copyright matters which the Berne Convention and domestic legislation have furnished with new forms of protection." "That Mr. Alfred Moul's appointment and representation of the various foreign interests placed in his hands be welcomed and endorsed by the London music publishing trade, and that he be assisted and encouraged in every possible way to bring about the reciprocal defence and development of all commercial and artistic musical interests in those countries which have joined the International Copyright Convention."

MR. HENRY PHILLIPS gave his annual morning Concert at Messrs. Collard and Collard's Rooms on May 31, when an attractive programme was gone through to the evident delectation of a full audience. Mr. Phillips sang in artistic style the air "Shepherd, what are these pursuing" ("Acis and Galatea") and a new song called "The Milkmaid," by Miss Mary Carmichael; the latter being accompanied by the composer and encored. A prominent part was taken in the Concert by Mrs. Davis, who, in addition to singing "Ah non credea" and the final air from "Sonnambula" and Dessauer's "Le retour du promis," was associated in a duet with Mr. Henry Phillips, and the trio from "Ernani," wherein Mr. Barrington Foote took part. Madame Patey sang "Caro mio ben" and "Who is Sylvia?" and among the remaining vocalists were Miss Gigia Filippi (a talented daughter of the famous Milanese critic), Mr. Herbert Reeves, and Signor Villa. Miss Sasse and Miss Shinner played a duet by Reinecke for piano and violin, and were also heard in solos for their respective instruments; Miss Annette Lotinga recited, and Miss Carmichael accompanied throughout in her usual tasteful manner.

SOME excellent music was heard at the morning Concert given by Madame Sophie Löwe and Miss Mathilde Wurm at Princes' Hall on the 12th ult. The most important item in the programme was the earlier set (Op. 52) of Brahms's "Liedeslieder-Walzer," for vocal quartet and piano accompaniment for four hands. This charming "cycle" of pieces has not been heard so often of late, and the graceful music was listened to with an enjoyment that found frequent expression in cordial applause. The voice parts were capably interpreted by Madame Sophie Löwe, Miss Lena Little, Mr. Robert Kaufmann, and Mr. Herbert Thorndike, while Miss Mathilde and Miss Alice Wurm executed their task at the pianoforte with neat and facile skill. Miss Matilde Wurm, who is making distinct progress in her art, gave an intelligent and interesting rendering of Schumann's "Carnaval," and was likewise heard with good effect in shorter pieces by Bach, Scarlatti, Chopin, and Rubinstein. Each member of the quartet above-named sang solos, Madame Sophie Löwe's comprising Beethoven's "An die ferne Geliebte" and four songs by Robert Franz.

THE United Richard Wagner Society (London Branch) held its annual *Conversazione* at the Princes' Hall on Tuesday, the 19th ult. There was a crowded and brilliant attendance of the members and their friends, and the proceedings passed off pleasantly enough. Regarded from the standpoint of pure Wagnerism, however, the musical programme left a good deal to desire. The "Siegfried" Idyll and the "Träume," for small orchestra, were performed as the composer wrote them, under the skilful direction of Mr. Carl Armbruster; but selections from "Götterdämmerung" and "Die Meistersinger" were given with pianoforte accompaniment only. Miss Pauline Cramer, Mr. W. Nicholl, and Herr Carl Mayer deserve praise for their earnest efforts as the principal executants. Choruses from "Rienzi" and "Der Fliegende Holländer" were sung with purity of intonation and strict attention to the nuances by the choir of the Hyde Park Academy of Music. The London Wagner Society has greatly increased in numbers of late, and we understand that its next public performance will be an Orchestral Concert in St. James's Hall.

A PIANOFORTE Recital was given by Mr. E. H. Thorne, at the Princes' Hall, on Saturday afternoon, the 23rd ult., in which he was assisted by several of his pupils. There are few English musicians who occupy a higher position than Mr. Thorne, and as an executant he is a thoroughly sound and trustworthy guide to young pianists. Besides playing Beethoven's Sonata in D (Op. 10, No. 3), and pieces by Sullivan and Bennett, he introduced a new Sonata Elegie from his own pen. This work is in the key of A minor, and shows the hand of a musician on every page. In order to preserve its elegiac character it is necessarily somewhat serious in tone, but by no means too sombre, and the theme of the second movement, which stands in the place of a *Scherzo*, is very fresh and melodious. An *Andante con variazioni* must also be praised on account of its clever workmanship. It would be invidious to single out any of the students who appeared, as they all evinced the proficiency which can only come of good training.

AN experimental performance of Balfe's operetta "The Sleeping Queen" was given privately, on the 21st ult., with a view to testing its suitability for a provincial tour. Miss Fusselle sang the music of the *Queen* effectively, although she failed to realise the dramatic significance of the character; Mr. Gawthrop, as *Philippe*, displayed a charming voice and natural qualifications for opera which will be improved by experience; and Mr. Frank May sang and acted the part of the *Regent* with considerable spirit and humour. The most artistic performance was, however, that of Miss Mary Willis as *Agnès*. Her singing was refined and musicianly, and her acting highly intelligent, displaying considerable promise. The accompaniments were effectively given by a trio of strings and pianoforte, played by Miss Willis, Miss Edith Willis, and Mr. George Calkin, and the stage business was efficiently directed by Mr. Charles Fry.

THE forty-eighth performance of the Musical Artists' Society was held at Willis's Rooms on the 2nd ult. The principal instrumental works were a Pianoforte Quartet in G, by Miss Olivera Prescott; a Sonata in E minor, for pianoforte and violin, by Dr. Swinnerton Heap; and a Septet in D, for pianoforte, wind, and strings, by Mr. Aguilar. We are only able to speak of the first of these, which is the best effort we have yet received from the composer. The motto, "Be happy since God is good and friends are kind," prepares us for the generally cheerful character of the music. The *Scherzo* is especially winning, and was warmly encored. Mr. St. John Lacey has well caught the spirit of the time in his setting of Alison's quaint verses, "There is a garden in her face" (1606), and the song is effectively written for baritone voice. We can also speak favourably of a *canzonetta* for violoncello, in B minor, by Mr. Walter Wesche.

THE tenth Concert of the Westminster Orchestral Society was given on Wednesday, the 6th ult. A lengthy selection from Mozart's "Don Giovanni," comprising the Overture and six of the solo numbers, occupied the first part. Obviously the interpretation of these rested chiefly in the hands of the vocalists, whose efforts may be described on the whole as creditable. An Italian pianist, Signor Benedetto Palmieri, displayed a large amount of energy and technical skill in some reminiscences of Verdi's "Otello," but he must be heard in pianoforte music of greater artistic value before an opinion can be pronounced as to his real abilities. The second part included Beethoven's "Prometheus" and Mozart's "Figaro" Overtures. This Society has advanced itself by the work done during the past season, and we hope its progress will be continuous.

THE Streatham Choral Society has recently concluded a very successful second season, during which two Concerts have been given at the Assembly Room, Streatham Common, under the conductorship of Mr. Charles Stewart Macpherson. The programmes have included Sir Arthur Sullivan's "Prodigal Son" and Sir W. Sterndale Bennett's "May Queen," besides smaller works, amongst which may be mentioned two charming part-songs by Mr. Walter Macfarren, who was present at their performance. Mr. H. C. Banister read a highly interesting paper to the members of the Society on the "Life and Works of the late Sir George Macfarren," who was the first President of the Society. Mr. Macpherson's work in connection with the Society has met with cordial support, the members showing their appreciation of his services during the season by presenting him with a handsome silver-mounted ivory *bâton*.

MISS SOPHIE LINDEN gave a very successful Concert at the Steinway Hall, on Wednesday evening, May 30, and was heard with marked favour in several well selected airs, the list including Logé's "Relics," Henry Klein's "Love's rebuke" (the accompaniment to which was played by the composer), and the aria "Roberto tu che adoro," from Meyerbeer's "Roberto il Diavolo." The Concert-giver also had the assistance of Mdlle. Adelina Bordonni (who created a special effect in a very pleasing new song, with a cleverly written accompaniment, entitled "Fleurette," from the pen of Mdlle. L. Bordonni), and also of Miss Helen Armstrong, Mrs. Elwyn, Miss Bessie Furze, and other competent vocalists. The programme was varied with some violin

solos, played by M. Jacques Haakman; some pianoforte solos, contributed by M. Henri Logé, and some recitations given by Mdlle. Dith.

A PERFORMANCE of Flotow's Opera "Martha," was given at St. George's Hall on the 23rd ult. before a large audience. Miss Clara Leighton and Miss Jeanie Rosse efficiently represented the vivacious Maids of Honour, *Lady Harriet* and *Nancy*; Mr. Valentine Smith's experience with the Carl Rosa Company enabled him to give an admirable rendering of *Lionel*, both vocally and dramatically; Mr. Charles Victor was an acceptable *Plunkett*, and the subordinate parts were played by Mr. H. G. Harper and J. B. Dumbell. The band and chorus were both excellent, the latter especially distinguishing themselves by throwing life and action into their stage business. The staging of the opera, together with the training of the chorus, reflected great credit on Mr. Henry Baker, who conducted throughout with much skill and discretion.

THE Meistersingers have opened their beautiful new Club House in St. James's Street, and have already given two Concerts in their elegant music room, each under the able direction of Mr. A. J. Caldicott. At the second, besides some English glees given by a choir of selected voices, a blind Spanish guitar player, Señor Manjou, delighted the club with his extraordinary transcription for his instrument of Beethoven's "Moonlight" Sonata, and other pieces expressively executed; a violin solo by Tivadar Nachez; a violoncello solo by Mr. Leo Stern; and songs by Mr. Herbert Thorndike, Mr. Percy Palmer, Mr. Lloyd James (a new tenor from Birmingham), and Mr. Franklin Clive. It is intended to form a male voice choir to perform part-music, such as the "Gedipus" and "Antigone" of Mendelssohn, and Gadsby's "Alcesteis."

IN the Report of the Annual General Meeting of the Music Publishers' Association, among other matters mentioned concerning the work done by the Society there is a note of warning which it may be as well to place before our readers. It appears that it is not generally known that by virtue of the 5 and 6 Vic., cap. 45, sec. 2, the sole and exclusive liberty of making manuscript or other copies of copyright works is vested in the owner of such copyright, and any other persons making such copies without the permission of the said owner render themselves liable to heavy penalties or damages. It may be mentioned also that the transposition of copyright songs into other keys is an unlawful copying. Considering that most of the useful pieces of music are published at a very cheap rate, it seems scarcely worth while to risk so much to save so little.

MR. CHARLES GARDNER'S annual *Matinée Musicale*, at Willis's Rooms, on the afternoon of the 9th ult., had an attractive programme, and a large audience attended. To musicians the most interesting item was Beethoven's recently published Trio in G, which was given for the first time as the composer wrote it—that is to say, for pianoforte, flute, and bassoon. The Concert-giver was assisted by Mr. W. L. Barrett and Mr. W. Wootton, and the effect was decidedly curious and picturesque. The work possesses little value save as a curiosity, but it deserves to be heard occasionally if only to show from what small beginnings Beethoven's genius gradually developed itself. Among the artists who took part in the Concert were Madame Belle Cole, Mr. W. H. Cummings, and Herr Josef Ludwig.

AN interesting *Matinée* was given by M. and Madame Breitner at 1, Belgrave Square, on the 11th ult. It will be remembered that M. Breitner, a former pupil of Herr Rubinstein, played on several occasions at the Musical Union eight or ten years ago. He is an executant of great ability, though he sometimes sacrifices refinement to mere display, and produces unpleasant tone by a too ponderous touch. Madame Breitner is a capable violinist, with a pleasant, highly finished style. Their programme included Brahms's Trio in C minor (Op. 101), in which they were assisted by M. Hollmann; a somewhat dry Sonata for pianoforte and violin by M. Saint-Saëns (Op. 75), and Rubinstein's favourite Sonata in D (Op. 18), for pianoforte and violoncello.

THE June Chamber Concert of the Royal Academy of Music was postponed from the 16th to the 23rd on account of the death of the Emperor of Germany, and the programme

opened with the Dead March in "Saul," played on the organ by Dr. Steggall. Among the most promising of the students who appeared were Miss Isabelle Girardot, who was heard in two tastefully written songs by Mr. Frank Idle; Miss Blanche Powell, in Sullivan's "Orpheus with his lute"; and Miss Greta Williams (Westmoreland scholar) in a ballad, much above the average of its class, by Mr. Henry J. Wood. High commendation is due to the ladies' choir, who gave a beautifully finished rendering of Schubert's 23rd Psalm, under the direction of Dr. A. C. Mackenzie.

THE opening of the East London Institute of Music, under the principalship of Mr. George J. Sumpter, was celebrated by an inaugural Concert, given at the Town Hall, Stratford, on the evening of May 31, under the patronage of the Mayor, George Hay, Esq. A large audience assembled for the occasion and a programme of a miscellaneous order was executed by well-known artists, together with several professors and students at the new Institute. Particulars are not called for: it will suffice to say that the Concert served its purpose admirably, being in all respects a success, and bringing into conspicuous notice an undertaking that merits and will doubtless receive substantial local support.

THE members of the Grosvenor Choral Society gave their 166th monthly Concert at the Grosvenor Hall on Friday evening, the 15th ult., when a miscellaneous selection was given. Among the part-songs, "The Rainbow," by Tours, was the most justly appreciated, and great success awaited Mr. H. J. Wood's new semi-chorus, "Twas in the beauteous month of May," conducted by himself. The soloists were Miss Amy Burton, Miss Charlotte Hanlon, Mr. Owen Roberts, Miss Ullithorne (with two brilliant violin solos), all first appearances at these Concerts, Mr. Nye, and Miss Kelly. Miss B. Poirin gave two pianoforte solos. Mrs. T. P. Frame accompanied, and Mr. David Woodhouse conducted.

THE second of Messrs. Ludwig and Whitehouse's Chamber Concerts took place at the Princes' Hall, on the 13th ult., when a programme framed on the "Popular Concert" model was presented to a numerous audience. The instrumental works were Brahms's second Sextet in G (Op. 36), Beethoven's Rasoumowski Quartet in C (Op. 59, No. 3), Haydn's Trio in E, and Boccherini's familiar Violoncello Sonata in A. Praiseworthy performances were given of these, the Concert-givers being assisted by Messrs. Collins, Gibson, Heydrich, and Leo Stern, and Mdlle. Jeanne Douste. The necessary vocal relief was pleasantly supplied by Miss Lena Little.

THE fifth annual Festival of the Association of Tonic Sol-fa Choirs was held at the Crystal Palace on Saturday, the 16th ult. The programme embraced a choral contest for choirs of mixed voices, a grand performance of Mozart's Twelfth Mass, with full orchestral accompaniments, and Organ Recitals by Messrs. H. W. Weston, F.C.O., F. Proudman, E. F. Cowick, and Miss F. Klickman. Mr. L. C. Venables conducted the Concert, and Mr. H. W. Weston was the Organist. During the evening the first performance of the open-air ballet "Midsummer Night's Dream" was given, and was well received by a large audience.

A VERY successful Concert was held on Monday, May 28, at Princes' Hall, in aid of the funds of the Poor Jews' Temporary Shelter. The programme was formed and the arrangements efficiently carried out by Mr. James Castello and Mr. F. H. Harvey Samuels. Songs were well rendered by Misses Adela Meyers, José Sherrington, A. A. Levy, and Birnbaum; Messrs. S. J. Spurling and Iver McKay. The instrumental music, exceedingly well executed, was provided by the Misses Ellen Eldridge, A.R.A.M., Copland, and Powell, and Messrs. L. H. and R. L. Powell.

MADAME MADELINE HARDY gave a morning Concert at Willis's Rooms, under influential patronage, on the 16th ult. Besides the *bénéficiaire* herself, there appeared in the programme the names of Miss Eleanor Rees, Miss Meredith Elliott, Miss Hilda Wilson; Messrs. Percy Palmer, Sidney Santon, Henry Guy, Sackville Evans, and Richard Temple as sustaining the vocal element; while instrumental solos were contributed by Mdlle. Marie Ernst (violin), Mdlle. Clara

Eissler (harp), and Miss Kate Cheyne (pianoforte). Recitations by Miss Blanche Leigh and Mr. Reginald Sumner. Mr. Turle Lee accompanied.

MADAME MINNIE HAWK, after the third act of the tenth anniversary performance of "Carmen," at Covent Garden, on the 22nd ult., in which she repeated her matchless impersonation of the heroine, was presented with a splendid testimonial subscribed for by several ladies, including Madame Bizet, widow of the composer. The testimonial is a wreath of laurel and oak leaves in solid gold, bearing the inscription, "Presented to Madame Minnie Hawk in commemoration of the tenth anniversary of the first production of 'Carmen' in England, June 22, 1878." Few testimonials have been better earned.

MR. OSBORNE WILLIAMS gave his annual Concert at St. George's Hall, on the 5th ult., when a well varied programme was presented. The Concert-giver was assisted by Madame Rose Hersee, Miss Minnie Wassall, Miss Adelina Hibbert, Mrs. Goode, Miss Winifred Williams, Mr. Reginald Groome, Mr. Stanley Smith, Mr. Mallett, Mr. S. S. Barker, and several pupils. Mr. Williams's new Coronation March, for eight hands, was enthusiastically encored, and special successes were made by Madame Rose Hersee in Rode's Air with Variations, and by Mr. Charles Fry, who gave three recitations.

THE 232nd Consecutive Monthly Concert of the St. George's Glee Union took place on the 1st ult., in the Pimlico Rooms, Warwick Street, S.W., under the direction of Mr. Joseph Monday. The solo vocalists were Madame Madeline Hardy, Miss Annie Matthews, Miss Jeanie Rosse, Mr. Sidney Santon, Mr. T. W. Page, Mr. W. H. Webb, and Mr. James Budd. Mdlle. Eléonore de Burgh played two pianoforte solos. The part-singing included glees, &c., by Pinsuti, John Wilbye, P. Simpson, Mendelssohn, Eaton Fanning, Martin, and Schumann. Mr. F. R. Kinkead was the accompanist.

MR. AND MRS. HENSCHEL announced two of their agreeable Vocal Recitals at the Princes' Hall on the 1st and 18th ult., but on account of the Court mourning the second was postponed until the 27th, just too late for notice in our present number. On the former occasion Mrs. Henschel made her first appearance since her severe illness, and we were glad to notice that her voice was in nowise affected; indeed, she has never sung more charmingly. Among the items of a very interesting programme were some rarely heard airs from Handel's operas and five numbers of Schubert's beautiful "Winterreise."

A VERY successful Service of Sacred Song was given on Wednesday evening, the 13th ult., in Eltham Congregational Church. The choirs of the churches of the Loop Line Association united in rendering the following Anthems: Mendelssohn's 95th Psalm, "Come, let us sing"; Gounod's Ave Verum, Mendelssohn's "How lovely are the messengers," and Smart's Te Deum in F. The chorus consisted of about seventy voices. Mr. Francis Adams, of Bexley Heath Congregational Church, presided with efficiency at the organ, and Mr. Storrie, of the Eltham Church, conducted.

ON Friday, the 22nd ult., Dr. Stainer entertained the Vicars and Assistant-Vicars Choral of St. Paul's to dinner, at the Albion Tavern, on the occasion of his leaving the Cathedral. Several complimentary speeches were made by Mr. F. Walker, Mr. Kempton, Dr. Martin, and Mr. Barrett, the latter presenting Dr. Stainer, in the name of the Vicars Choral, with a magnificent painting of the "Pool of the river Thames at evening," by Charles J. de Lacy, taken from near Rotherhithe, and having a distant view of the dome of St. Paul's. On the same day, at the Chapter House, St. Paul's Cathedral, Mr. Salisbury and Mr. Hewitt, on behalf of the Deputy-Choirmen, presented a set of musical tubes, accompanied by an address, both of which were accepted and acknowledged by Dr. Stainer.

THE students of the Highbury and Islington Organ School and College of Music gave a Concert on Wednesday, the 6th ult., in the large Hall of the Highbury Athenæum, before a crowded audience. A special feature of the programme was a Cantata for female voices, by Godwin Fowles, F.C.O., given by the choir, the solos being taken

by the Misses Johnson, Addington, and Dingley. Miss Berrie Stephens conducted, and the accompaniments were played by Miss Emily Free.

ON May 28, too late for notice in our June number, the Hornsey Wood Musical Society gave a Smoking Concert at Hornsey Wood Tavern. The programme was a lengthy one, and we have not space to notice it in detail. It must suffice to say that the selection comprised many of the popular songs of the day, varied by a pianoforte solo and a vocal quartet. Mr. P. L. Deighton was Musical Director, and Messrs. Barnard and Bambridge presided at the pianoforte.

A PERFORMANCE of Mendelssohn's "St. Paul" was given on the 6th ult., at Chelsea Congregational Church, Markham Square. The choir was largely augmented, and the choruses were very effectively given. The solos were sung by Miss Laura Cater, Miss Annie Layton, Mr. A. Howden Tingey, Mr. E. Humphry, Mr. Joseph Catten, and Mr. Alfred J. Layton. The accompaniments were played by a stringed orchestra and the organ, at which Mrs. A. J. Layton presided.

A PERFORMANCE of Sacred Music was given at St. Mary's Boltons, on Sunday, the 17th ult., in place of the usual voluntary after Evensong. The performers were Miss Marie de Lido, Herr Waldemar Meyer, and Mr. Abby Williams, the Organist of the Church. The programme included an aria from Bach's Passion Music, with violin obligato, solos for violin by Meyer and Thorne, and Bach's Toccata in F, for organ. The choir also took part and sang Richardson's Anthem "O how amiable are Thy dwellings."

MR. AND MRS. STANLEY MAYO gave their first Concert of this season at St. James's Hall on the 16th ult. Among the performers who most distinguished themselves were Misses Agnes Meyers, Isabel Cooper, Alice Severn, Louise Line, Grace Stroud; Messrs. Walter Barker, James Farbrother, and J. B. Hardwicke. The *débutantes* were Miss Louie de Caston, Miss Florence Rosemere, and Miss Mary Howard. The pianists were Madame Williams and Miss Ada Marguerite Edwards.

MISS EMILIE LLOYD, a rising and talented young contralto, gave her first *Musical* at 30, Grosvenor Square (by permission of Mr. and Mrs. A. Wynne Corrie), on the 10th ult. She was assisted by Mrs. Mary Davies, Madame Laura Zagury, Miss Adèle Myers, Miss Eleanor Falkner, Miss Millward; Messrs. Harper Kearton, William Nicholl, Edward Griffin, Robert Hilton, Frank Arnold, and Carlo Ducci.

MR. FREDERICK S. MARSH, Assistant Organist of Hampstead Parish Church, gave an Organ Recital at St. Barnabas Church, Kentish Town, on Saturday, the 16th ult. The programme was made up of selections from the works of Bach, Handel, Guilman, Salomé, Sterndale Bennett, F. E. Gladstone, and W. S. Hoyte. The vocalist was Mr. William A. Marsh. There was a large congregation.

THE Kyrle Choirs, under the direction of Mr. F. A. W. Docker, gave a performance of the "Creation," on May 30, at St. Jude's Church, Kensal Green. Soloists: Mrs. Bartholomew, Mr. Reginald Groome, and Mr. W. G. Forington. A second performance of the Oratorio was given on the 6th ult. in St. Peter's Church, Clerkenwell. Soloists: Mrs. Stanesby, Mr. John Probert, and Mr. Albert Orme. Mr. E. H. Turpin accompanied on the organ.

"THE CAPTIVES OF BABYLON," an Oratorio by Geo. Shinn, Mus. Bac., Cantab., was performed on the 4th ult., at St. Luke's Church, Bermondsey, by a band and chorus of 100 performers, under the direction of the composer. The solo parts were well sustained by Madame Jarratt, Miss Leah Marchant, Mr. W. F. Gellatly, and Mr. Robert Poole. Mr. Arthur J. Cribb presided at the pianoforte, and Mr. F. G. Shinn at the organ.

ON Tuesday last the Directors of the Birmingham Town Hall unanimously appointed Mr. W. Perkins as organist, *vice* Mr. Stimpson retired. Mr. Perkins, who is a young man of marked ability, was for several years organist of the Swedenborgian Church, at Handsworth, near Birmingham; but for some time past he has filled a similar post in London.

An interesting and novel musical representation is to be given in Manchester this month. A Russian National Opera Company, with a band and chorus of 120 performers, under the direction of Herr Wilhelm Spaczek, will perform, in their native speech, Glinka's Opera "Life for the Czar." The result of the performance will be watched with considerable curiosity.

THE Free Scholarships in the Music School under Miss Macirone, in Baker Street, have been awarded by Mr. Walter Macfarren as follows:—The Senior School Scholarship to Charlotte Mark; the Junior School Scholarship to Ethel Shepard; the Exten Scholarship, to pupils of the Music School only, to Clara Haines; and the prize for excellence in harmony to Eleanor Lassell.

An Organ Recital by Mr. Thomas Pettit, Organist of St. Peter's Church, Cranley Gardens, South Kensington, was given on Monday, May 28, at Messrs. Henry Jones and Son's Organ Factory, Fulham Road, to test the capacities of an instrument just constructed by the above firm, under the personal supervision of Mr. Pettit, for the Parish Church, Stour, Staffordshire.

MISS WAKEFIELD is about to contribute to *Murray's Magazine* a series of popular articles upon "The Foundation Stones of English Music," the first of which appears in the number for the present month. Miss Wakefield is specially anxious to advocate the more frequent performance of works by old English composers, whose achievements are far too seldom recognised at the present day.

MR. EDWARD A. COOMES, Organist and Musical Director of Beckenham Congregational Church, gave a Recital on the fine organ at the People's Palace on Saturday, the 16th ult., when he rendered an attractive programme to a very large and appreciative audience. The Recital commenced with the Dead March in "Saul" in memory of the late Emperor of Germany.

A MOST successful Organ Recital was given by Mr. W. G. Wood at St. Michael's, Bowes Park, N., on Monday evening, the 11th ult. The programme included Mr. Wood's Introduction and Allegro in D, Mendelssohn's Organ Sonata in B flat (No. 4), and Beren's Fantasia in C minor. During the evening a selection of choral music was rendered in an efficient manner by the choir of St. Michael's.

It has been suggested that as the pianoforte makers are an important body in London, it would be advisable to form a Section or Committee of the London Chamber of Commerce, to look after, in particular, the interests of the pianoforte trade, should a sufficient number of firms join the Chamber to warrant its formation.

A BAZAAR took place on the 5th, 6th, 7th, and 8th ult. in Holloway Hall, in aid of a fund for the establishment of a Musical Institute in connection with the Finsbury Park Musical Society. There was a good attendance, and the entertainments were very well executed and amusing. About £500 were realised.

A COMPETITION of tenor vocalists for the Joseph Maas prize was held at the Royal Academy of Music on Thursday, the 22nd ult., when it was awarded to Mr. Maldwyn Humphreys. The adjudicators were Dr. A. C. Mackenzie, Mr. Charles Lyall, and Mr. W. A. Barrett.

A CONTRACT between Mr. Barton McGuckin and Mr. Carl Rosa has been made whereby Mr. McGuckin rejoins the Carl Rosa Opera Company in August next for the new season 1888-9. He will appear, it is said, in the English version of Halévy's opera "La Juive."

THE "Royal Albert Hall Choral Society" will, by command of Her Majesty, be known in future under the style and title of "The Royal Choral Society."

THE Queen has been graciously pleased to select for the honour of knighthood Mr. Charles Hallé and Dr. John Stainer—honours well deserved and reflecting distinction on the whole profession.

ON Tuesday, the 5th ult., at St. Nicholas, Cole Abbey, an Organ Recital was given by Mr. Edward Harvey, Organist of Holy Trinity, Lee. Mr. John Garratt was the vocalist.

REVIEWS.

The Faeries' Isle. A Cantata for female voices. Words by Edward Oxenford. Composed by Battison Haynes. [Novello, Ewer and Co.]

WE have frequently drawn attention to the conspicuous merits of Mr. Haynes's compositions, chiefly for the organ, and must now compliment him highly upon his contribution to a class of music in greatly increasing demand. Mr. Oxenford's libretto is simplicity itself. The peasant maidens of Sicily make an annual pilgrimage to a rocky island supposed to be the home of the sea fairies, in order to propitiate these beings on behalf of their fisher relatives and friends. Each maiden brings away a shell, which is supposed to act as a charm against all disasters during the coming year. The music, in ten numbers, is laid out for three solo voices and three-part chorus. In general it is graceful and refined in character, and though the voice parts are by no means difficult the composer has taken care to distribute the interest between each part, and the flowing and independent pianoforte accompaniment greatly enhances the effect. Measures in triplets predominate, and there is a pleasant suggestion of the sea in almost every number. "The Faeries' Isle" is certain to please the young vocalists for whom it is intended.

There is a Shadow. Ballad composed expressly for Madame Christine Nilsson, by M. W. Balfe. [Novello, Ewer and Co.]

THIS delightful and expressive ballad was sung by the gifted *prima donna* on the occasion of her farewell to the public in the Royal Albert Hall last month, an event which forms the subject of a special notice in another column. The air is sweet, flowing, and natural, and like most of Balfe's songs is exactly fitted for effective singing. The accompaniment is most artistic and helpful, and the song will delight not only the admirers of Balfe's music, but also will give much pleasure to the lovers of melody from whatever source it may emanate.

Musical Pictures, an opening to the Study of Harmony. By Isabella C. Fletcher. [William Reeves.]

THESE musical pictures place in a very attractive form some of the truths required to be known by students of harmony. They will be valuable to those who desire to know those truths for the purpose of better understanding the powers of music. Serious students will have to approach the matter more seriously. Still the little pamphlet is pleasantly written and may be read with profit by all interested in musical composition.

Joyful Songs for Sunday School and Home. [Sunday School Union.]

THIS collection called the "Voice of Praise," from which the present little book is compiled, has already been made the subject of favourable comment in these columns. It is therefore only necessary to call attention to its existence, and to say that it contains two hundred melodies, soprano and alto parts only, with all the words, published for twopence in paper covers.

FOREIGN NOTES.

THE mortal remains of Ludwig van Beethoven were removed from the suburban churchyard of Währingen to what it is to be hoped will prove their final resting-place, at the Central Cemetery of Vienna, on the 22nd ult. They were laid next to Schubert's, and close by the empty grave of Mozart. There was an immense concourse of spectators in addition to those officially engaged in the ceremonies—musical societies from various parts of Austria and Germany, representatives of the town of Bonn, the composer's birth-place, and others—the hearse being, moreover, followed by over two hundred carriages. Dr. Angerer, the popular Assistant-Bishop of Vienna, supported by a large number of priests, performed the Funeral Service, after which Herr Lewinsky, one of the leading actors of the Burg Theater, delivered a brief but impressive oration. The musical performances forming part of the proceedings had been entirely selected from the works of the great master whose memory they were intended to honour. There was afterwards a gathering of the professors of the Conservatoire under conditions curiously associated with the memory of Beethoven. By the will of a great professor of counterpoint, a sum of money

was left quite recently to the Conservatoire in order that its professors should all sup together on Beethoven's anniversary or on some other day devoted to his memory. This testator was Herr Marxsen, of Altona, the master in his art of many great living musicians, and among them of Brahms. He died not long ago at the age of eighty-three, and his life curiously connects the modern composers with the great founders of the German school. He was a pupil of Von Seyfried, who was a constant friend of Beethoven, and who had known Haydn and Albrechtsberger intimately.

Wagner's most characteristic music-drama, "Tristan und Isolde," was performed, for the first time on Italian soil, on the 2nd ult., at Bologna, and was received throughout with enthusiasm, a fact which is the more noteworthy considering the uncompromising character, both musically and dramatically, of the work. The translation of the book was by Signor Arrigo Boito, and Signor Martucci conducted the most carefully prepared performance.

At the Weimar Hof-Theater a three-act comic opera by M. Gevaert, the Director of the Brussels Conservatoire, has just been brought out with much success. The opera is entitled "Quentin Durward," the libretto being founded on Sir Walter Scott's novel of the same name, and the music is described in German papers as most fascinating and melodious. It may be added that the work, though written thirty years ago, has never been performed outside the composer's native country before.

The following paragraph, which appeared in a recent number of the *Neue Zeitschrift für Musik*, is scarcely calculated to increase that journal's otherwise well founded reputation for the general accuracy of its statements. "The Royal Opera of Berlin," our esteemed German contemporary informs its readers, "has accepted, for performance at no distant date, Dr. Mackenzie's Opera 'Nadeshda.'" The composer, who, in the room of Sir Arthur Sullivan, is now the director of the London Conservatorium, is a brother of Sir Morrell Mackenzie, the physician of our Kaiser." The *Neue Zeitschrift* would be well advised in submitting similar random paragraphs concerning English matters to its able London representative before publication.

The first performance, at Munich, of Richard Wagner's early opera "Die Feen," had been fixed for the 29th ult.

It is announced in Dutch papers that the well-known musical society going by the name of Felix Meritis, at Amsterdam, founded in 1788, has ceased to exist.

Encouraged by the undisputed success of his completed version of Carl Maria von Weber's operatic fragment of "Die drei Pintos," Herr Mahler has resigned his position as second Capellmeister at the Leipzig Stadt-Theater, and is now devoting his efforts entirely to the composition of a grand German opera, constructed on the lines indicated by Weber in his operatic masterpiece "Euryanthe."

An Austrian nobleman, Count Eberhard of Württemberg, a well-known patron of musico-dramatic art, has written an opera "Der Schalk von Castilien," which has been accepted for performance at the Theater an der Wien, in the Austrian capital.

Signor Arrigo Boito, the successful composer of "Mefistofele," has at length completed his long-expected new opera, entitled "Nero," which is to be the great novelty next season at the Theatre Della Scala, of Milan.

M. Camille Saint-Saëns has nearly completed a new opera which is to be entitled "Benvenuto," the libretto, by M. Louis Gallet, being founded upon a novel from the pen of Paul Maurice.

Liszt's oratorio "Saint Elizabeth" is to be performed this month by the Sing-Akademie of Jena.

M. Gounod celebrated his seventieth birthday on the 17th ult.

A one act vaudeville by Gluck, entitled "Les amours champêtres," was recently revived at the Vienna Opera in connection with the unveiling of the Maria Theresa statue. The interesting work was composed in 1756, when Gluck was Capellmeister in the Austrian capital, and is said to be full of melodious charm and gracefulness.

The Swedish Parliament has refused to grant in the future the annual subvention hitherto accorded to the Royal Opera at Stockholm.

Madame Johanna Jachmann-Wagner, the eminent dramatic singer and niece of Richard Wagner, has re-

signed her professorship at the Musikschule of Munich, and will shortly establish a training school for dramatic vocalists at Berlin.

Dr. Gustav Gunz, for many years the leading tenor at the Royal Theatre of Hanover, and highly esteemed also as a Concert singer (he being especially an unrivalled interpreter of the Evangelist in Bach's Passion Music), has quitted the lyric stage for a professorship at the Hochschule Conservatorium at Frankfurt, an institution which, despite of active and legitimate competition, continues to flourish.

The death was announced last month at Leipzig of Hermann Hirschbach, composer and musical critic, aged seventy-six. The deceased artist was a friend of Robert Schumann to whose journal, the *Neue Zeitschrift für Musik*, he largely contributed in his younger days, wielding a most able and severely critical pen. In addition to some fifty published compositions, Hirschbach has left behind him a surprising number of manuscript works, amongst them two complete operas, numerous overtures, concertos and chamber works, as well as fourteen grand symphonies, none of which has ever been publicly performed.

Constantin von Holler, musical author and composer of some merit, died on May 27, at St. Petersburg.

Professor Carl Riedel, the highly esteemed Conductor of the famous Leipzig Gesangverein bearing his name, and for many years president of the *Allgemeine Deutsche Musikverein*, died at Leipzig, on the 3rd ult.

CORRESPONDENCE.

HENRY LITTLETON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me to add to Mr. Bennett's sympathetic notice of the late Mr. H. Littleton that appeared in this journal last month, an anecdote which displays the perseverance and frank character of the man whose premature death is indeed a loss to music.

Mr. Littleton was a member of the Executive Committee of the "Sir John Goss Memorial Fund." In that capacity he showed much zeal, and gave valuable advice as to the course to be pursued in sundry difficulties that came up. Among other troubles we had that unusual one, an *embarras de richesses*. The question as to the disposal of this surplus excited much contention; various schemes were put forth for the solution of the unexpected difficulty. Eventually these became narrowed down to two, both of which, it was contended by the respective partisans, would satisfy the subscribers to the Fund as doing honour to the memory of that distinguished organist of our Metropolitan Cathedral. Mr. Littleton identified himself with one of these plans. With much persistence and skill he argued for its adoption, and he had on his side several influential members of the Committee. But after much discussion and consideration this scheme was rejected, and the Committee determined by a majority of votes to recommend to the general body of subscribers that the surplus, amounting to about £120, be paid over to the Trustees of the Goss Scholarship Fund at the R.A.M. to augment the annual interest available for the students' fees. The difficulty was thus regarded as settled, and the confirmation of the Committee's recommendation looked upon as a matter of course. But Mr. Littleton, though fairly beaten, was not satisfied; like some other famous Englishmen, he quietly determined to persevere, and not rest contented with the defeat in Committee. As Honorary Secretary to the scheme the whole matter had considerably exercised me, and I was glad that a decision had been arrived at. On a Sunday afternoon, the day before the unveiling of the Memorial in the Cathedral, and subsequent to the general meeting of subscribers, Mr. Littleton paid me an unexpected visit. To my surprise he said, "Mr. Southgate, I am not satisfied with the vote we came to on Friday last, and I am sure Sir Arthur Sullivan (our Chairman) thinks with me. I am going to try and upset it at the meeting to-morrow afternoon; but as I did not think it fair to take you unprepared, I have called to tell you the course I intend to take." I reminded him that I was but

an executive officer and that the time was too short to let the members of the Committee know of his new opposition, but that I thanked him for his courteousness in letting me know his intentions, and that I could not but admire his pluck and determination to take no unfair advantage. To complete my recital, I may say that on the morrow, Dr. Stainer presiding over the meeting, despite an admirable speech Mr. Littleton made, his scheme was formally rejected, and the other plan carried by a small majority of votes. At the close of the proceedings he said to me: "Well, I made a good fight for it, and still think I ought to have succeeded. I am not often beaten."

This tale may possibly help to show the inherent pertinacity, pluck, and straightforwardness of him whose loss his many friends mourn, and whose sterling English character will not readily be forgotten by those who knew him.—I am, yours faithfully,

T. L. SOUTHGATE.

THE MINOR NOTATION OF THE TONIC SOL-FA SYSTEM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I think Dr. Pole misconceives altogether the objections which Tonic Sol-faists have to Mr. Sedley Taylor's "improvements." The whole question resolves itself into one of mental relation. If it is granted—and few musicians would demur, I imagine—that there is a certain quality, or character, or individuality—call it what one will—attached to each note of the diatonic scale which distinguishes it from all the rest, then, were we able to analyse the cause of this, we should probably find out why we prefer our present tonic and the diatonic succession of notes built upon it in preference to any of the other "modes" once in vogue. But the truth is that, notwithstanding all that science has done in investigating the basis of musical expression, we are as far off as ever from a confident perception of its real nature—vibration being the result, not cause, of music. Now, in using the syllables Doh, ray, me, fah, sol, la, te, in any key, a certain mental quality, distinct for each (as has been already explained) is consciously present; but why there should be such a thing no man can tell, or why this order is most satisfying. It pleases the ear, that is all, and Doh (the tonic in all major keys) "impresses" us as ruling all the others. Immediately there is a change to the minor, we recognise the ruling power of Lah; it is minor, in fact, only because of this central relation to Lah, although the note itself need not be prominently present, any more than the major tonic is in a passage such as the following, which every ear recognises as major—



If Doh, therefore, were suddenly called upon to do duty for Lah, as Mr. Sedley Taylor insists upon, nothing could be more confusing to the perception of that mental effect referred to, or more opposed to the principles of Sol-fa. All the firmness and substantiality characteristic of Doh in such a tune as "Hearts of oak" would have to be dis-severed from it in, say, "John Anderson, my Jo," for it is to be observed—what both Mr. Taylor and Dr. Pole appear to have overlooked—that you may name as much as you like, but it is quite another matter to have the thing. To give the Sol-fa names written beneath to such a succession of notes as that quoted by Dr. Pole on page 268 of your May issue, and here reproduced, is simply to wrest from them their ordinary meanings and import with them others quite different—



Is there a single one of these notes which to the ear has the characteristic usually attached to it? Not one. Every name is a contradiction, and the cause of inevitable confusion when the same names are applied to the major scale. Lastly, both Mr. Taylor and Dr. Pole appear to have only the tonic minor in view. What benefit in the world could

be derived from using the names in their double capacity in such a passage as follows?



SYDENHAM TOUCH REGULATOR.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Some weeks ago out of curiosity I purchased one of the above, and I am so delighted with its utility that I consider it a duty as well as a pleasure to direct the attention of musicians to this apparatus. It is no mere toy, but a genuine touch regulator, which, without injuring the pianoforte in the very least, is capable of producing a touch of any weight, and it is so simple that any one can apply it. Mr. Sydenham is an utter stranger to me, and my only object in writing is to call attention to an invention which cannot fail to become a great boon to all pianists and organists in the practice of their technical exercises.

I am, Sir, yours truly,

H. A. HARDING, Mus. Doc., Oxon.

Sidmouth.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BARNMOUTH.—The best way is to practise the Scales with a due observation of the relation between tones and semitones.

PHILOMELOS.—Copyright lasts for forty-two years from the day of publication. If the author is alive at the time of expiration, then copyright is continued for the remaining term of his life, and for seven years after. 2. The laws affecting copyright abroad must be observed in this country. 3. As near as possible, "Believe."

W. A. HIGGINS.—No date given.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BECKENHAM, KENT.—An amateur Concert was given in Christ Church Lecture Hall on May 31, arranged and conducted by Mr. F. W. Partridge. Solos were creditably delivered by Mrs. J. L. Partridge, Messrs. J. Gordon Langton, R. Murray Hyslop, and F. W. Partridge, whilst Miss Gertrude Fox delighted her audience with poetical and prose recitals. These were interspersed with pianoforte pieces by the Conductor and his talented colleague, Mr. Sydney Sheppard, who also accompanied the choruses. But the pièce de résistance was certainly Anderton's *Wreck of the Hesperus*, which was rendered in a manner which at once revealed careful training.

BLACKBURN.—At Chapel Street Congregational Church on Sunday, the 17th ult., special services were held in aid of the Schools, the Anthem in the morning being "Praise the Lord" (Dona Nobis), from Mozart's 12th Mass, and at the evening service Mendelssohn's *Hear my Prayer* (the solo part being sustained by Miss Thornborough) was given by the choir, consisting of thirty-six voices, under the direction of Mr. S. Thornborough, Organist and Choirmaster.

BLAINE.—An excellent performance of *The Messiah* was given on the 19th ult. by the English Congregational Church Choir, Mr. Thomas Williams, Conductor. The principal soloists were Miss S. A. Jenkins, Mr. R. C. Jenkins (Llanely), Mr. H. Williams, and Master R. Williams. The choir has already performed *Judas Maccabaeus* and obtained considerable local reputation.

BRIGHOUSE.—The golden wedding of Mrs. Sunderland, once a famous soprano singer, who retired from the profession a quarter of a century ago, was celebrated at Brighouse on the 7th ult. She was presented with an address and a silver casket. A Concert was given, speeches were made, and the whole celebration hearty and sincere, was indicative of the just pride the Yorkshire folks take in their great people.

BURY ST. EDMUNDS.—On the 14th ult. Dr. Stainer's St. Mary Magdalen was given, with full orchestral accompaniment, in St. Mary's Church, the principal vocalists being Madame Lita Jarrett, Miss Snape, Rev. A. W. Ivatt, and Mr. Frederick Pattie. Mr. G. C. Richardson (St. Augustine's, Highbury), presided at the organ, and Mr. T. B. Richardson (Organist of the Parish Church) conducted. The choruses were well rendered by the choir of the church, assisted by members of the Choral Society. Dr. Henry led the band with great ability.

CAPE TOWN.—At St. Paul's Church, Rondebosch, Cape Town, an Organ Recital was given by Mr. T. Barrow Dowling, Organist of St. George's Cathedral and Conductor of the Suburban Choral Union, on Thursday evening, May 3, when, besides the Fourth Organ Sonata of Mendelssohn, pieces by Sterndale Bennett, F. E. Bache, Bauteux, Dr. Rink, J. S. Bach, and Henry Smart were given in a satisfactory manner.

CHRISTCHURCH, N.Z.—The large hall of the Young Men's Christian Association was well filled on April 18, on the occasion of Miss Stratton making her *début* in Christchurch, New Zealand, as a pianist. The compositions she selected were of a character well calculated to display her abilities and to show that she had been well taught. Beethoven's Sonata in C sharp minor, which, however, seemed to offer no obstacles to her facile fingers, Schumann's Fantasia in C, Presto Scherzando of Mendelssohn, Impromptu Fantasia of Chopin, and the Adagio and Allegro of Beethoven's Sonata in A (Op. 101) were all played from memory, with a crisp freedom that did not prevent accuracy. Miss Stratton's last selections were Hiller's "Alia Marcia," W. Sterndale Bennett's Andante Capriccioso, and Arthur O'Leary's Romance in E flat minor, given with dashing brilliancy.

CLECKHEATON.—Mr. S. Mideley, of Bradford, who has for two years gratuitously conducted the performances of the Cleckheaton Philharmonic Society, has been presented with a silver-mounted baton bearing a suitable inscription, in recognition of his services. Mr. Mideley has been the life and soul of musical progress at Cleckheaton, and the members of the Society were warm in their acknowledgment of his valuable assistance.

DEMERARA.—The report of the Committee of the Musical Society for the year ending April 30, 1888, is encouraging to the cause of music. It states that the number of members has considerably increased, but the list of active members has not increased in the same ratio as that of ordinary members. The want of voices in all parts of the chorus is still noticeable, and the Committee would urge all members who are able to take a part to give their musical aid to the Society. Although it was contemplated that some complete works would be given during the year, it was found impossible, from sundry causes, to carry this out. At the Jubilee Concert in September last, through the courtesy of a Society in Trinidad, the Committee was enabled to give selections from Mackenzie's *Jubilee Ode*, to which were added some other new compositions specially written for the celebration of Her Majesty's Jubilee. This Concert was attended by a large and appreciative audience, and proved a great success, the Society being considerably indebted to the talented young lady who undertook the principal solos. Selections from Barret's Cantata *The Ancient Mariner*, together with miscellaneous pieces, vocal and instrumental, were given at another Concert, the whole performance, especially the orchestral portion, being very successful.

DRAYTON, NEAR OXFORD.—On Thursday, the 14th ult., the new organ, built by Mr. C. Martin, organ builder, of Oxford, for the Parish Church of St. Leonard, Drayton, was opened by Dr. Roberts, Organist of Magdalen College, Oxford. There was shortened Evensong, followed by a sermon by the Rev. Canon Paget, D.D., of Christ Church, and a Recital on the organ by Dr. Roberts.

GREAT BERKHAMSTEAD.—At a special service at the Parish Church of St. Peter's on St. Barnabas' Day, the 11th ult., the Church Choral Society performed Dr. Garrett's *3rd Psalm*, for contralto solo and chorus, and Mendelssohn's Motett *Hear my Prayer*. The solo in the former was sung by Miss Janet Tatham, and in the latter by Master Herbert Defy, of Mr. Stedman's choir. Mr. F. Gwatford officiated at the organ, playing at the close Bach's Toccata and Fugue in D minor. The Rev. C. J. Langley conducted.

ILFORD, ESSEX.—Thursday, the 7th ult., being the Dedication Festival of the Parish Church, after the evening service Dr. John Stainer's Cantata *The Daughter of Jarius* was performed by the choir, under the direction of Mr. Fred. J. Brand, the Choirmaster. The solo parts were admirably rendered by Mr. Herbert Clinch (tenor), Mr. H. S. Dean (bass), and Master Defy (soprano). The choruses were very creditably performed. Mr. Henry Riding, F.C.O., presided at the organ.

KILLALOE, LIMERICK.—An Organ Recital was given in St. Flannan's Cathedral on the 15th ult., by Mr. Charles Hays Arnold, Organist and Choirmaster. The programme included Mendelssohn's First Organ Sonata (Op. 65), *Ancient in G* (Lefebvre Wely), Prelude and Fugue in E minor (Bach), *Romanza* in D minor (W. T. Best), "Hallelujah," *Mourning of Olives* (Beethoven), "Worthy the Lamb" (Hale). The vocalists were the Misses B. and A. Twiss, Rev. J. Kempston, and the Cathedral Choir.

LEEDS.—Encouraged by the reception accorded to selections from his own compositions during the last popular holiday, Dr. Spark repeated several of these items on Saturday night, the 18th ult., before an audience quite filling the Victoria Hall. The examples performed included the Marche Triumphant in D ("Sardanapalus"), which was originally written for a full orchestra; "The Lake," composed some years ago for the purpose of illustrating the peculiarities of the beautiful little echo organ that was added to the Victoria Hall organ some years since; a Concertstück in A minor and major, written for the Leeds Musical Festival in 1874; and the old Vesper Hymn, with variations and fugue. As a tribute to the memory of the deceased German Emperor two further productions of the Borough Organist were replaced by Beethoven's Funeral March, composed on the death of a hero, and an equally appropriate selection from Chopin.

LLANGATTOCK.—A second district Festival was held on the 20th ult. at Llangattock. About 200 singers were present at Talgarth, and at the second festival that number was exceeded. The hon. secretary was the Rev. John Price, Llanvegan.

PAIGNTON.—The Ipplpen Deaconry Choral Union, formed in connection with the Exeter Diocesan Choral Association, met at Paignton on the 6th ult. There were 227 voices, together with a few lady members, present, the choir coming from Paignton (St. John the Baptist), Dartmouth (St. Saviour's and St. Barnabas), Stoke Fleming (St. Mary's), Torre (St. Saviour's and All Saints'), and Torquay (St. Mark's). There was the ordinary Evensong with anthem, the music being taken from the "Anglican Festival Service Book, 1888," of the Choral Association. Mr. Roylands-Smith, the diocesan Choir-master, was the Conductor. Mr. F. L. Harris, of Paignton, presided at the organ with much taste and skill. The special Psalms were xcvi. and cxlvii., being set to chants by Dr. Harding of Sidmouth and Dr. Edwards of Barnstaple. The music to the Magnificat and Nunc dimittis was by Mr. C. Harford Lloyd, and was written for a festival of choirs in Tewkesbury Abbey, 1882. It was carefully interpreted, as was Goss's powerful and melodious Anthem, "Stand up and bless the Lord your God."

PILTON, SOMERSET.—On the 14th ult. special Choral Services were held in the Parish Church on the occasion of the opening of the new organ, which has been built by Messrs. Norman Bros. and Beard, of Norwich. Mr. Mills, Organist of St. Andrew's, Bath, gave a Recital in the afternoon, and presided again at the organ for the evening service. The instrument stands in the chancel, and is remarkable for occupying a very small floor space. The bellows and mechanism are arranged immediately above the console, and the connection between keys and sound boards is by tubular pneumatic action.

SWANSEA.—Much interest has been taken by local lovers of music in the production of a new comic opera, in two acts, entitled *The Rustic*, the libretto by Mr. Albert H. Siedle, and the music by Mr. W. F. Hulley. The plot is very simple. Simon Daw, a miserly old farmer, has "one fair daughter, and no more," whom he wishes to dispose of to the highest bidder, personified, for the time being, by one Crotchety Vellum, a lawyer. This lawyer, some twenty-five years previous, had stolen or concealed a child, the heir to an earldom and great estates, and placed him with Farmer Daw, under whose roof he has resided; and, as is usual on the stage, he loves and is beloved by the farmer's daughter, Margie. Feeling noble aspirations within he determines to go out into the world to seek his parents, and departs amidst the tears and regrets of all his fellow servants, dairymaids, and farm hands. In the second act we see him settled in the family house in Grosvenor Square, in full possession of his estates and title, Earl of Fitz Altamont. His former farm companions have entered his service as flunkeys and wear a handsome livery. They regret the absence of former friends, and are consequently delighted by the information that Farmer Daw and all his belongings are coming from Dawkin Farm to spend the day with the earl. They come accordingly, and the dairymaids are surprised, and in a way deceived to find the gorgeous flunkeys no other than their old friends the yokels from the farm. Mr. Vellum, the lawyer, is also invited, that his villainy may be exposed in the presence of them all. He gets rather roughly handled, but is rescued by the devoted affection of Aunt Priscilla Daw, the old farmer's spinster sister. Meantime Farmer Daw, having "sold" his daughter to the earl for £5,000 down, all ends happily after mutual confessions and forgiveness. Mr. Hulley's music is bright and tuneful, and, as might be expected from his knowledge of stage requirements, always appropriate to the various situations. The orchestration is rich in mass, and varied and piquant in detail; in short, the whole score bears the stamp of an accomplished and experienced musician. The opera was first performed on April 19 and 23, and was reproduced subsequently, the approval of the audiences increasing with each performance, until it reached a pitch of genuine enthusiasm. One notable and interesting feature is the fact that all persons concerned, including author, composer, principal vocalists, and chorus, and the orchestra of twenty-eight performers are all Swansea residents and principally amateurs. The leading parts were taken by Miss Ellen Flynn (Margie) and Miss Marian Hyde (Priscilla Daw, spinster), Mr. W. J. Murphy (Reuben), Mr. Fred. Tunbridge (Crotchety Vellum), Mr. A. H. Siedle (Simon Daw), and Mr. H. Siedle (Bob Beantalk, principal Yokel), and all the other parts, as well as the chorus, were well and efficiently rendered. The orchestra, with Mr. J. Squire as leader, is becoming a considerable feature in all Swansea music. The production of the opera and all the rehearsals have been under the personal superintendence of Mr. W. F. Hulley, the composer, whose skill as a Conductor is well known in Wales. Altogether it has been a great success, and we hope soon to hear of its production farther afield, where its beauties and the undoubted talent of the composer will have a chance of being more widely and generally recognised.

TALGARTH.—A district Festival of the Brecon Archidiaconal Choral Union was held at Talgarth on the 13th ult. General and district festivals are held in alternate years, the former in Brecon and the latter in various parts of the Archdeaconry.

TENBURY.—An interesting extra Concert of miscellaneous music was given by the Musical Society on the 10th ult., in the Corn Exchange, under the conductorship of the Rev. John Hampton. Songs, glee, and part-songs by Bridge, Calcott, Hatton, Silas, Pinsuti, Smart, Macfarren, Sullivan, and Mendelssohn, with instrumental pieces by Handel, Gurliitt, and John Hampton were given with good effect by Miss Ayscough Smith, Mrs. H. B. Hunt, Misses Matthews, Mrs. Wroth, Mrs. Hill-Lowe, the Rev. A. T. Powley, Messrs. Williams, Miles, Higginson, Morris, and Anstice. Mr. R. C. Bailey played a flute solo successfully, and the singing of the choir was marked by refinement and expression.

TUNBRIDGE WELLS.—Mr. J. Maughan Barnett gave his second annual Pianoforte Recital in the Pump Room on the 16th ult. His programme included Beethoven's "Moonlight" Sonata, Variations Serieuses, Mendelssohn's Nocturne, Studies in C minor, A flat, and G flat, Polonaise in A flat, Chopin; and other pieces by Schumann and Liszt. Miss Percy Douglas contributed songs by Brahms, Cowen, and Gustav Ernest.

WALSALL.—On Trinity Sunday, after Evensong, Mendelssohn's *Hear my Prayer*, together with selections from Handel's *Messiah*, were performed at the Parish Church, the choir being largely augmented for the occasion, together with a band of instrumentalists led by Mr. Whitehouse. Miss Minor took the solos. Mr. H. W. Rogers conducted, and Mr. W. Keay, Organist of the Church, presided at the organ, each with their accustomed ability. Handel's "Occasional Overture" and "The March of the Jewish Warriors" were given by full band and organ.

WARWICK.—The Musical Society brought a very successful season to a close on May 31 with a performance of Van Bree's Cantata *St. Cecilia's Day*, and a miscellaneous selection. The Cantata was given with full orchestral accompaniments and was extremely well rendered, the whole being marked by true artistic refinement. The Hon. Mrs. R. H. Lyttelton (Miss Edith Santley), who resides in Warwick, and who is always ready to further the cause of music in the place, sang the solos, which seemed singularly adapted to impress the audience with the beauty of her voice and style. The chief feature in Part 2 was the playing of the band, all local amateurs, save the leaders of each division, who had been got together, drilled, and perfected by Mr. W. H. Bellamy, the talented Conductor, who has done so much for the music of this place since his appointment to the Collegiate Church here. The instrumental items were Overture to *Tancredi* (Rossini), Trio, piano, violin, violoncello (Mendelssohn), Intermezzo for strings "Loin du bal" (Gillet), "Wedding March" (Mendelssohn). The rest of the programme consisted of part-songs by the Society, which gave evidence of the careful training given by Mr. Bellamy.

ORGAN APPOINTMENTS.—Mr. Stephen Richardson, Organist and Choirmaster to St. John's Episcopal Church, Perth.—Mr. F. Slade Oliver, A.C.O., Organist and Choirmaster to St. Peter's Parish Church, Westchester, New York, U.S.A.—Mr. E. Bruton, Organist and Choirmaster to the Parish Church, Chipping Sodbury.—Mr. C. J. B. Meacham, Mus. B., Cantab., Organist and Director to the Choir of St. George's Church, Edgbaston, Birmingham.—Mr. Fredk. G. Shinn, Organist and Choirmaster to All Saints', Clapham Park.—Mr. E. H. Hammond, Organist and Choirmaster to Trinity Church, New Orleans, La., U.S.A.—Mr. W. H. Wilson to the Parish Church of St. Helen's, North Kensington.—Mr. Charles K. Fisher to St. Peter's Church, Gildersome, Leeds.—Mr. Robert W. Wilson, to St. Saviour's, Aberdeen Park, Highbury, N.—Mr. Walter S. Jessop to Carver Street Wesleyan Chapel.—Mr. Walter Spinney to All Saints', Doncaster.—Mr. J. A. Edlington, Organist and Choirmaster to St. Michael's, Appleby, Westmoreland.—Mr. Robert Grier, Organist and Choirmaster to St. Augustine's, Bermudesey.

CHOIR APPOINTMENTS.—Mr. G. Bower, Choirmaster to the Parish Church of St. Helen's, North Kensington.—Mr. P. Dent to the Conductorship of Band and Chorus, Droydsden and District Philharmonic Union.—Mr. Walter J. Thrusell (Solo Alto) to St. Luke's, Redcliffe Square, South Kensington.

Now ready.

NEW AND REVISED EDITION, with various improvements and many additional Chants, of **THE PSALTER**, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., &c., and EDWIN GEORGE MONK, Mus. Doc., Oxon. Edition I, in Post 8vo, with the Chants in short score. Cloth, 2s. Edition II, in Foolscap 4to, large type, with the Chants in short score. Cloth, 4s.

Edition III, in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION of **THE CANTICLES**, &c. First Series.
I. Post 8vo, chants in short score. 6d.
II. Foolscap 4to, chants in short score. 1s.
III. In 32mo. Words only. 14d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION."

NEW, REVISED, AND ENLARGED EDITION of **THE ANGLICAN CHANT-BOOK**. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London and New York: NOVELLO, EWER and Co.

PRIVATE ORGAN PRACTICE. West-end. One minute from a District Station; five minutes from Olympia. Large Three-manual. Z. Z., Messrs. Novello, 1, Berners Street, W.

TWO-MANUAL ORGAN. Full Compass throughout. Two on Pedals. Small Furnished House to let, at Brighton, including use of above. Address, Organ, 315, Goswell Road, London.

KETTLEDUMS.—Second-hand pair, for SALE. Formerly the property of the late Earl of Wilton. Price, £15. For particulars, address, F. S. N., 2, Church Villas, Beckenham.

FOR SALE, three-manual ORGAN. 21 Stops. A fine-toned instrument. Handsome case, richly decorated pipes, &c. Apply to the London Music Publishing Company, Limited, 54, Great Marlborough Street, W.

'TIS THE LAST ROSE OF SUMMER. Arranged as Soprano Solo, accompanied by four-part Chorus. By BENJAMIN CONGREVE. Price 14d. London and New York: NOVELLO, EWER and Co.

DURING THE LAST MONTH

Published by NOVELLO, EWER & CO.

KING, OLIVER.—"By the waters of Babylon." (137th Psalm.) For Soprano Solo, Chorus, and Orchestra. (Composed expressly for the Chester Musical Festival, 1888.) 1s. 6d.

JACOBY, SIEGFRIED.—Six Characteristic Pieces. For two Violins and Pianoforte. (Novello, Ewer and Co.'s Albums for Violin and Pianoforte, No. 10.) 2s. 6d.

TATTERSALL, WILLIAM.—(in A). The Office for the Holy Communion. 1s.

TORRANCE, REV. G. W., M.A., Mus. Doc.—"And the Lord said." Anthem. For Harvest Festivals. 3d.

—"Blessed art Thou, O God." Dedication Anthem. 1s.

TAYLOR, WILLIAM, Mus. Bac., Oxon.—Benedicite, omnia opera. 6d.

TOWNSEND, HERBERT.—"Gracious Lord, we give Thee praise." Harvest Carol. Set to an Ancient Melody, harmonized and arranged. The words by EDWARD OXFORD. 2d.; words only, 2s. 6d. per 100.

VERSCILES AND RESPONSES at Morning and Evening Prayer, with the Festal Harmonies after Tallis. Edited for use at the Festivals of the South Shropshire Choral Union. 2d.

BALFE, M. W.—"There is a shadow." Ballad. 2s.

KERR, LORD MARK.—"Hark! the lark at heaven's gate sings." Song. 2s.

VINTER, H. S.—"Longing." Song. The words from Schiller. By GABRIELLE FENTING. 2s.

FANING, EATON.—"Here, Sir." (Harrow School Songs. No. 5. New Series.) 3d.

SMIETON, J. MORE.—"O, may I join the choir invisible." Part-Song. With Organ Obligato. The words written by GEORGE ELIOT. 3d.

GAUL, ALFRED R.—"Harold." March for the Pianoforte. 1s. 6d.

LEVI, E.—Sei Pezzi Caratteristici. Per Pianoforte. 3s.

OTTO, J.—Emperor Frederick's Funeral March. For the Pianoforte. 2s.

HEAP, C. S., Mus. Doc., Cantab.—Postlude in C minor. (Original Compositions for the Organ, No. 102.) 2s.

SPARK, DR. W.—"The Organist's Quarterly Journal." Part LXXIX. 5s. Fugue in E major, E. T. Driffell; Easy Postlude in D, R. H. Jackson; Introductory Voluntary, J. H. Gower; Prayer, J. A. Crapper; Postlude in G, William Spark.

NOVELLO'S PUBLICATIONS IN THE TONIC SOL-FA NOTATION. Translated by W. G. McNAUGHT. No. 355. The Sun has arisen ... WILLIAM BENDALL. 1d.

MAC CUNN, HAMISH.—"Lord Ullin's Daughter. 8d.

MISS A. E. AKROYD (Soprano).

For Oratorios, Concerts, Cantatas, &c., address, Crossfield Terrace, Stainland, Halifax.

ST. JUDE'S, Whitechapel.—WANTED, ALTO, TENOR, and BASS for Choir. State Salary, and give references as to ability and character. Address, Vicar.

ORGANIST WANTED, for St. John's, Cardiff. Congregational singing. Simple Devotional Choral Services. Good opening for Tuition. Apply, with three copies of testimonials, to Vicar, St. John's Vicarage, Cardiff.

DEPUTY ORGANIST for July and August.—Pupil of Mr. W. S. Hovett (Organist of All Saints', Margaret Street, W.) desires to act as above, in Town. For terms, address, Organist, 39, Princess Road, Kilburn, N.W.

COUNTY ASYLUM, Whittingham, Preston.—WANTED, FEMALE ATTENDANTS, capable of singing in the Asylum Choir. Must be fairly good Readers of the Old Notation. Wages commencing at £18 a year, with board, lodging, washing, and dresses. Apply to the Superintendent.

TUNER.—SITUATION WANTED, as IMPROVER, to learn TUNING. Willing to assist at music counter, &c. Good player, organ and pianoforte. Moderate salary. Address, G. H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

AUSTRALIA.—A PIANOFORTE TUNER in New South Wales wishes to meet with a good TUNER in England to exchange connection. The connection is thirty-three years old, and averages, with sales, over £500 a year; will be glad to settle by October. Full particulars, by visit, to be obtained from Mr. Massie, Draper, &c., High Street, Notting Hill Gate, London, W.

MR. F. H. HORSCROFT, Principal Bass,

Foundling Hospital Choir (late of St. Paul's Cathedral).

Mr. F. H. HORSCROFT'S Vocal and Instrumental Concert and Dramatic Agency, 59, Holborn Viaduct, London, E.C.

Established for the negotiation of all kinds of professional engagements connected with the Concert Room or Stage.

Mr. F. H. HORSCROFT invites the attention of the London and Provincial Musical and Dramatic Profession, Entrepreneurs, Conductors, Choral Societies, Organists, Choirmasters, and others to the establishment of his Vocal and Instrumental Concert and Dramatic Agency.

ARTISTS seeking engagements for Oratorio, Ballad, or Miscellaneous Concerts, Cathedral or Church Choir appointments, will find a direct means of introduction through this Agency.

STAGE.—Ladies and gentlemen desirous of accepting Operatic or dramatic engagements for the London or Provincial Stage are requested to communicate direct with Mr. HORSCROFT.

ENTREPRENEURS are specially invited to address Mr. HORSCROFT for references and recommendations when booking artists for engagements.

CONDUCTORS of Choral or Musical Societies will find Mr. HORSCROFT'S full and complete list of Vocal and Instrumental Artists invaluable in their selection of Principals or Band.

CHORUS.—Special engagements made with Professional Ladies and Gentlemen (Chorus Singers) for supporting weak chorus parts.

ORGANISTS and CHOIRMASTERS will be afforded great facilities in selecting eligible candidates for Cathedral, Church Choir, or other appointments.

GENTLEMEN and BOYS seeking Cathedral or Church Choir engagements are invited to communicate with Mr. HORSCROFT.

Mr. F. H. HORSCROFT, having had a large and influential experience in all matters connected with the Musical Profession for many years, is prepared to offer exceptional advantages to clients negotiating Professional engagements. Concert Tours arranged.

Concert Parties provided for Miscellaneous Concerts, Matinees, At Homes, Public Ceremonials, Banquets, &c.

TERMS.—10 per cent. commission on all completed engagements. Consultations till 4. Saturdays excepted.

Mr. F. H. HORSCROFT, Vocal and Instrumental Concert and Dramatic Agent, 59, Holborn Viaduct, London, E.C.

JAMES RUSSELL AND CO.,

120, High Street, Oxford,

THE OXFORD CONCERT AGENTS,

Share, Commission, or Purchase. Vacant dates for June, October, November, and December.

Dedicated, by permission, to the College of Organists.

2ND THOUSAND.—ON TUNING THE ORGAN:

Illustrated. Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEMSTOCK, Organist, Diss.

"Every page shows that Mr. Hemstock is master of his subject."

"Contains much useful information."—*Musical Times*.

London: WEEKES and Co., 14, Hanover Street, W.

TONIC SOL-FA REPORTER.**QUESTIONS AND ANSWERS.**

Questions on every variety of Musical Subject, provided they are of general interest, and are such as cannot be answered from ordinary text-books, are replied to gratuitously each month. Well-known specialists in the following departments supply the answers:—

CHURCH MUSIC.	CHORAL SOCIETIES.
VOICE TRAINING.	ARTISTIC LIFE.
SCHOOL MUSIC.	ORGAN.
PIANOFORTE.	VIOLIN, &c.
HARMONY.	COUNTERPOINT.

THEORY.

Price of the REPORTER, One Penny per Number.

Annual Subscription, post-free, 1s. 6d.

London: J. CURWEN and Sons, 8 and 9, Warwick Lane, E.C.

VOICE PRODUCTION AND SINGING**THE ONLY NATURAL METHOD**

as adopted by the finest singers, taught, and every secret explained, by Mr. THEODORE BAKTH, 12, Flanders Road, Bedford Park, Chiswick, W. Terms moderate.

NEW EDITION. JUST OUT.

Price Two Shillings net.

VOCAL EXERCISES

BY

F. PENNA.

For style and production, unfailing. No needless pages.

London and New York: NOVELLO, EWER and Co.

"HARMONY LESSONS." Adapted for Classes

or Tuition by Correspondence. By CHARLES A. TREW. 1s.

London: SCHOTT, 159, Regent Street, W.

SIR GEORGE MACFARREN'S ADDRESSES.

Just published. With Portrait, crown 8vo, price 6s. 6d.

ADDRESSES & LECTURES

BY

GEORGE ALEXANDER MACFARREN,

Professor of Music in the University of Cambridge, Principal of the Royal Academy of Music.

This Volume contains the Addresses delivered by Sir GEORGE MACFARREN to the Students of the Royal Academy of Music on the opening of the Academic Year for the years 1878-1887, and three Lectures extracted from the Proceedings of the Musical Association, two being on Handel and Bach and one on the Lyrical Drama.

London: LONGMANS, GREEN and Co.

HYMN TO PEACE, from the Eirene of Aristophanes, for Soli, Trio, and Chorus. 1s. **TWO SONNETS**, by Sir PHILIP SIDNEY, for S.A.T.B. in the Madrigal style. 6d. By VYVYAN WALLIS POMHAM. London and New York: NOVELLO, EWER and Co.

BERLIOZ'S TE DEUM. Op. 22. Performed at the Crystal Palace, April 18, 1886. Vocal Score, 2s. net. STANLEY LUCAS, WEBER and Co., 84, New Bond Street, London, W.

FOR MALE VOICE CHOIR.—THE NATIONAL ANTHEM, price 4d.; **JUBILEE ODE**, price 6d. net, by GEORGE RISELEY.

London and New York: NOVELLO, EWER and Co.

ALFRED GILBERT'S SINGING-BOOK for PUBLIC SCHOOLS AND CHOIRBOYS is equally adapted for Ladies' and other Schools. Price 6d. Appendix of Practical Exercises. 6d. London and New York: NOVELLO, EWER and Co.

THE SINGING BOOK Series of Two-Part Songs, for Treble Voices, with Pianoforte Accompaniment. Suitable for Classes. 8vo, 2d. each.

London and New York: NOVELLO, EWER and Co.

RICHARD WAGNER'S WORKS**SUBSCRIPTION EDITION**

Now in course of publication.

This Edition, for the present, will comprise the Full Scores of "Lohengrin," "Tristan und Isolde," "Meistersinger," "Rheingold," "Walküre," "Siegfried," and "Götterdämmerung." Each opera will be issued in Twelve Parts, each part net 12s.; or in Twenty-four Parts, each net 5s.; or in One Volume, net 122s. Up to the present the six first parts to the above seven Operas have been published.

Also, Wagner's "Gesammelte Schriften und Dichtungen," to be issued in 31 parts, each net 5d., of which 17 parts are out.

Subscriptions may be received by Messrs. NOVELLO, EWER and Co., London and New York.

Just published.

Suitable for Lent or General use.

SAVE ME, O GOD. Anthem for Alto Solo and Chorus. (S.A.T.B.) Composed by JOHN J. BAILEY, Organist and Choirmaster of St. Paul's Church, Ballarat, Victoria. Price 4d.

Also, by the same Composer,

MAGNIFICAT and NUNC DIMITTIS in G. Price 6d.

CANTATE DOMINO and DEUS MISEREATUR in G. Price 6d.

London and New York: NOVELLO, EWER and Co.

FOUR ANTHEMS

COMPOSED BY

THOMAS JACKSON.

IN THEE, O LORD. Price 4d.

O GOD, THOU ART MY GOD. Price 4d.

O CLAP YOUR HANDS. Price 4d.

O PRAISE THE LORD. Price 3d.

These Anthems will be found useful for Festival occasions, being bright, effective, and not difficult.

May be had from R. JACKSON, 23, Barker Street, Oldham.

London and New York: NOVELLO, EWER and Co.

CHURCH MUSIC

By E. BUNNETT, Mus. D.

Harvest and Festival Anthems—

"Blessed be Thou." Four Voices. Octavo	3d.
"I will magnify Thee." Four Voices. Octavo	3d.
"I was glad when they said unto me." Four Voices. Octavo	3d.
Festival Tune—"Sing to the Lord"	1d.
Office of the Holy Communion	9d.
Chant—Te Deum in E	3d.
Benedictus and Jubilate in E	3d.
Magnificat and Nunc dimittis in A	3d.
Cantate and Deus miseratur in E	3d.
"Ave Maria." Soprano Solo. Folio	net 1s. 6d.
"Amen." For four Voices. Specially adapted for close of Service. (Card)	1d.

ORGAN MUSIC.

No. 1. Larghetto espressivo)	net.
" 2. Andantino in G)	1s.
" 3. Festal March	1s.
" 4. Andante religioso in E)	6d.
" 5. Funeral March in C minor)	1s.
" 6. Fantasia and Fugue in D	1s.

Or the whole, complete, 3s.
 "Ave Maria." Arranged for the Organ 1s. 6d.
 Largo in E flat 1s.
 Twelve Short and Easy Pieces for the Organ. For use between
 Offertory Sentences, &c. 2s.

And all other Works by the same Composer. Lists on application.
 London and New York: NOVELLO, EWER and Co.

NEW HARVEST ANTHEMS, &c.

By CALEB SIMPER,

Organist of St. Mary Magdalene, Worcester.

POPULAR, EASY, MELODIOUS, AND EFFECTIVE.

THE EARTH IS THE LORD'S. New	3d.
"I WILL FEED MY FLOCK. 5th 1,000	4d.
"PRAISE THE LORD, O MY SOUL. 7th 1,000	5d.
"FEAR NOT, O LAND. 8th 1,000	3d.
"O LORD, HOW MANIFOLD. 6th 1,000	4d.
"AND GOD SAID, LET THE EARTH. 28th Edition	3d.
THEY THAT SOW IN TEARS. 7th Edition	3d.
"MAKE A JOYFUL NOISE. 7th 1,000	3d.
"TE DEUM IN F. 7th Edition	3d.
"MAGNIFICAT AND NUNC DIMITTIS IN F. 13th Edition	4d.

These have been sung at numerous Choral Festivals.
 MAGNIFICAT AND NUNC DIMITTIS IN E flat. 3rd Edition 4d.
 COMMUNION SERVICE 6d.
 BENEDICITE 2d.
 Those marked thus * may be had in Tonic Sol-fa. Price One Penny
 each less than Old Notation.

London: WEEKS and Co., 14, Hanover Street, Regent Street, W.

NEW HARVEST ANTHEMS

By EDWYN A. CLARE.

O LORD, HOW MANIFOLD. Price 4d.
PRAISE THE LORD, O JERUSALEM. 3d.
THE EYES OF ALL WAIT UPON THEE. 3d.
7th 1,000. Tonic Sol-fa, price 2d.

THESE ANTHEMS ARE EFFECTIVE AND NOT
 DIFFICULT.

London and New York: NOVELLO, EWER and Co.

AND THE EARTH WAS REAPED. Harvest
 Anthem. Composed by EDWARD S. CRASTON. Price Four-
 pence. Terms of Subscription: 24 copies, 5s.; 12 copies, 2s. 6d. In-
 tending subscribers will oblige by sending their names to the
 COMPOSER, 20, Sir Thomas's Buildings, Liverpool.

HARVEST ANTHEMS, &c., by THOMAS SMITH.
 Three-pence each.

"Thou crownest the year," 28th Ed. "O sing unto the Lord,"
 5th Ed. "Fear not, O land," 2nd Ed.
 "O worship the Lord," 21st Ed. "My heart is fixed," 5th Ed.
 (For Choral Festivals, &c.)

London and New York: NOVELLO, EWER and Co.
 Post-free from the COMPOSER, Music Warehouse, Bury St. Edmunds.

Just published.
 HARVEST CAROLS.—GRACIOUS LORD, WE
 GIVE THEE PRAISE. Words by EDWARD OXFORD.
 Set to an Ancient Melody, harmonised and arranged by HERBERT
 TOWNSEND. Words and Music, price 2d.; Words only, 2s. 6d. per 100.

SEEDTIME AND HARVEST. Composed by
 HERBERT TOWNSEND. Words and Music, price 2d.; Words
 only, 2s. per 100.
 London and New York: NOVELLO, EWER and Co.

Reduced Price, Threepence.

G. A. MACFARREN'S CANTATE DOMINO
 AND DEUS MISERATUR. For Voices in Union and
 Organ. 8vo. London and New York: NOVELLO, EWER and Co.

REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS
 for small Choirs. First Series. Boys' and Female Voices.
 Second Series. Female and Male Voices.

These Anthems are available as Duets for private use.
 London and New York: NOVELLO, EWER and Co.

Second Thousand.

TE DEUM LAUDAMUS, set to music in the
 key of G. By ALFRED J. DYE. Price 4d.
 London and New York: NOVELLO, EWER and Co.

CHURCH MUSIC. By Dr. E. J. CROW.

Te Deum and Jubilate in A	9d.
Magnificat and Nunc dimittis in C	6d.
Cantate and Deus miseratur in G	8d.
Harvest Hymn. (6s. per 100)	1d.

London and New York: NOVELLO, EWER and Co.

SMALLWOOD'S (WM.) FESTAL and GENERAL
 ANTHEMS.

No. 1. THE LORD REIGNETH. Easter, Whitsuntide, or General.
" 2. THUS SAITH THE LORD, THE KING OF ISRAEL. Easter, Trinity, or General.
" 3. PRAISED BE THE LORD DAILY. Harvest, Easter, or Whitsuntide.
" 4. I WILL MAGNIFY THEE, O GOD, MY KING. Festival or General.
" 5. IN THE BEGINNING WAS THE WORD. Christmas.
" 6. I WILL GIVE THANKS. Easter, Ascension, or General.
" 7. ALL THY WORKS PRAISE THEE, O LORD. Harvest or General.

Price 2d. each.

London: B. WILLIAMS, 19, Paternoster Row, E.C.

First Thousand.

PRAISE THE LORD, O JERUSALEM. Anthem.
 For Festival or General use. Composed by W. G. WOOD.
 Price 4d. London and New York: NOVELLO, EWER and Co.

BEHOLD! WE HAVE BROUGHT THE
 FIRSTFRUITS. Anthem. For Harvest. By S. CORBETT.
 Mus. Doc., Cantab. Price 3d.
 London and New York: NOVELLO, EWER and Co.

MAGNIFICAT AND NUNC DIMITTIS IN E flat.
 by WILLIAM S. VINNING, Mus. Bac., Cantab. Price 3d.
 London and New York: NOVELLO, EWER and Co.

Fifth Thousand.

MAGNIFICAT AND NUNC DIMITTIS IN F.
 Composed by W. G. WOOD. Price 3d.
 London and New York: NOVELLO, EWER and Co.

Just published.

MAGNIFICAT AND NUNC DIMITTIS. Set to
 music in the key of E flat, by F. J. W. CROWE, L.I.C. Mus.
 Price 6d. London and New York: NOVELLO, EWER and Co.

HYMN FOR A FLOWER SERVICE.—HERE,
 ON THE STEPS OF THINE ALTAR. Words by the
 Rev. C. W. STERNUS, M.A. Music by the Rev. W. T. SOUTHWARD,
 M.A., Mus. B. Price 1d.; 6s. per 100.
 London and New York: NOVELLO, EWER and Co.

COMPOSITIONS BY W. G. WOOD.

Three Canons for the Organ	net	2 0
Concert Fantasia and Fugue	"	2 0
Postlude in D	"	1 0
Allegro in C	"	1 0
Allegro (in the form of a Minuet)	"	1 6
Magnificat and Nunc dimittis in F	"	0 3
Magnificat and Nunc dimittis in B flat. For Voices, Organ, and Orchestra	net	0 6
Praise the Lord, O Jerusalem, Anthem. For Festival or General use	net	0 4

London and New York: NOVELLO, EWER and Co.

COMPOSITIONS BY F. ALBAN BARRAUD.

MAGNIFICAT AND NUNC DIMITTIS IN E flat. Price 4d.
 "Thoroughly well written"—*Church Bells*.
 "Thoughtful and reverent."—*Musical Times*.

REST. Song for Mezzo-Soprano. Words by Miss FLORENCE
 TYLER. Price 2s.

"A well-written and melodious song, set to some very expressive
 words. In the hands of a capable vocalist much effect might be pro-
 duced by the performance."—*Musical Times*.
 Miss Tyler writes: "We were charmed with it. It is a treat to
 find something with so much freshness and originality about it."

Just out.

GOD, WHO MADEST EARTH AND HEAVEN. Sacred Song
 for Soprano and Tenor. Price 2s.
 London and New York: NOVELLO, EWER and Co.

HARVEST ANTHEMS & HYMNS.

All Thy works praise Thee...	E. H. Thorne	3d.
Blessed be the Name of the Lord...	H. Gadsby	13d.
Blessed be Thou...	Dr. Bunnett	3d.
Fear not, O land, be glad and rejoice...	Sir J. Goss	6d.
Fear not, O land...	C. H. Lloyd	13d.
Give unto the Lord the glory...	J. F. Bridge	4d.
God said, Behold, I have given you every herb...	G. A. Macfarren	6d.
Great is the Lord...	E. A. Sydenham	3d.
I will give thanks unto Thee...	E. J. Hopkins	6d.
I will give thanks unto Thee...	J. Barnby	4d.
I will magnify Thee, O God...	Sir J. Goss	3d.
Make melody within your hearts...	Rev. F. A. J. Hervey	3d.
O give thanks...	E. A. Sydenham	3d.
O how plentiful is Thy goodness...	T. M. Pattison	3d.
O Lord, how manifold are Thy works...	J. Barnby	13d.
O Lord, how manifold are Thy works...	Sir G. A. Macfarren	13d.
O praise the Lord...	Sir Herbert Oakeley	4d.
O praise the Lord of Heaven...	Sir J. Goss	6d.
O that men would praise the Lord...	J. C. Bridge	4d.
Our God is Lord of the harvest...	Emma Mundella	3d.
Praise the Lord, O Jerusalem...	Rev. E. V. Hall	4d.
Praise the Lord, O Jerusalem...	Dr. W. Hayes	4d.
Praise the Lord, O Jerusalem...	W. G. Wood	4d.
Praise the Lord, O my soul...	H. Lahee	13d.
Praise ye the Lord for His goodness...	G. Garrett	13d.
Praised be the Lord...	C. Steggall	17d.
Sing praises to God...	H. W. Wareing	13d.
Sowing and reaping...	J. Maude Crament	2d.
The earth is the Lord's...	Dr. C. S. Heap	4d.
The earth is the Lord's...	A. Lowe	3d.
The earth is the Lord's...	T. T. Trimmell	4d.
The fast'ring earth, the genial showers...	J. L. Hopkins	3d.
The harvest-tide thanksgiving...	J. Barnby	13d.
The Lord hath done great things...	H. Smart	4d.
The Lord is loving unto every man...	G. Garrett	3d.
This is the day...	Sir Herbert Oakeley	4d.
Thou visitest the earth and blestest it...	W. H. Callicott	2d.
Thou visitest the earth...	Dr. Greene	13d.
Thou visitest the earth...	J. Baptiste Calkin	4d.
While the earth remaineth...	C. Swinnerton Heap	4d.
While the earth remaineth...	B. Tours	13d.
Ye shall dwell in the land...	J. Stainer	13d.

London and New York: NOVELLO, EWER and Co.

TWELVE HYMNS WITH TUNES

FOR

HARVEST

SELECTED FROM "THE HYMNARY."

PRICE ONE PENNY.

Sing to the Lord a joyful song...	J. Barnby	3d.
O Lord, the heaven Thy power displays...	Sir F. Ouseley	3d.
Father, blessing every seed-time...	Dr. Dykes	3d.
Lord, in Thy Name Thy servants plead...	W. Metcalf	3d.
The wintry time hath ended...	Dr. Gauntlett	3d.
Come, ye thankful people, come...	Sir George Elvey	3d.
God, the Father, Whose creation...	H. Smart	3d.
Lord of the harvest, Thee we hail...	Anonymous	3d.
Lo, summer comes again...	Rev. E. B. Whyley	3d.
Praise, O praise our Heavenly King...	German	3d.
Summer ended, harvest o'er...	J. Adcock	3d.
O Lord of heaven, and earth, and sea...	Dr. Wesley	3d.

London and New York: NOVELLO, EWER and Co.

HARVEST
THANKSGIVING MARCH

FOR THE ORGAN

BY
J. BAPTISTE CALKIN.

One Shilling and Sixpence.

London and New York: NOVELLO, EWER and Co.

FOR HARVEST.

THE JUBILEE CANTATA

(HARVEST CANTATA)

FOR SOLO VOICES, CHORUS, AND ORCHESTRA

COMPOSED BY

C. M. VON WEBER.

(Op. 58.)

Edited, and the Pianoforte Accompaniment revised, by EBENEZER PROUT. The words translated from the German version of Wendt by the Rev. J. TROUBICK, D.D.

Octavo, 18s.; Full Score, 21s.; Orchestral Parts, 75s.
London and New York: NOVELLO, EWER and Co.

HARVEST ANTHEM.

O GIVE THANKS. Composed by E. A. SYDENHAM.
As sung at the Festival of the London Sunday School Choirs,
at the Crystal Palace, on June 15, 1887, by

5,000 VOICES.

Price Threepence. Tonic Sol-fa, Three-half-pence.
London and New York: NOVELLO, EWER and Co.HARVEST ANTHEM.
GREAT IS THE LORD

Festival Anthem for Harvest or General use, by E. A. SYDENHAM.

"A jubilant composition, full of spirit, and a most successful treatment of the words."—*Church Times*."An excellent specimen of a Choral Festival Anthem, is bright and jubilant in style, very melodious and easy throughout. It well deserves the attention of Choirmasters."—*Leeds Mercury*.

Price Threepence. Tonic Sol-fa, Three-half-pence.

SUNG AT THE

CARMARTHEN CHURCH CHORAL UNION FESTIVAL.

London and New York: NOVELLO, EWER and Co.

OUR GOD IS LORD OF THE HARVEST

ANTHEM FOR HARVEST

COMPOSED BY

EMMA MUNDELLA.

Price Threepence.

London and New York: NOVELLO, EWER and Co.

PRAISE THE LORD, O JERUSALEM

ANTHEM FOR HARVEST THANKSGIVING OR ANY
SPECIAL SERVICE

BY

REV. E. V. HALL.

Price Fourpence.

London and New York: NOVELLO, EWER and Co.

NOVELLO'S

PARISH CHOIR-BOOK

A COLLECTION OF MUSIC FOR THE SERVICE
OF THE CHURCH,

By MODERN COMPOSERS.

Published under the Patronage of the Ely Diocesan Church Music
Society.

No.	5. ALLEN, G. B., in D	Te Deum laudamus	3d.
14.	ARMES, Dr. P., in G	Te Deum laudamus	3d.
16.	ARNOLD, Dr. G. B., in C	Te Deum laudamus	3d.
3.	BARNBY, J., in D (Unison)	Te Deum laudamus	3d.
4.	BARNBY, J., in B flat (Do.)	Te Deum laudamus	3d.
	Voice part only, octavo post, 13d.		
35.	BARRETT, E. K., in E flat	Te Deum laudamus	3d.
18.	BEST, W. T., in C	Te Deum laudamus	3d.
9.	CALKIN, J. B., in D	Te Deum laudamus	3d.
38.	CARNALL, A., in C	Te Deum laudamus	3d.
30.	CHIPP, Dr. E. T., in D	Te Deum laudamus	3d.
12.	CLARKE, J. H., in F	Te Deum laudamus	3d.
26.	DYKES, Rev. J. B., M.A., Mus.		
	Doc., in F	Te Deum laudamus	3d.
37.	ELLIOTT, J. W., in F	Te Deum laudamus	3d.
40.	FISHER, A. E., in D	Te Deum laudamus	3d.
36.	GADSBY, H., in E flat	Te Deum laudamus	3d.
6.	GARRETT, Dr. G. M., in F	Te Deum laudamus	3d.
10.	HAKING, R., in C (Chant form)	Te Deum laudamus	3d.
22.	HERBERT, E., Mus. Bac., in D	Te Deum laudamus	3d.
15.	HOPKINS, J. L., Mus. Bac., in G	Te Deum laudamus	3d.
29.	IRONS, H. S., in G	Te Deum laudamus	3d.
	Voice part only, octavo post, 13d.		
27.	LITTLETON, A. H., in E flat	Te Deum laudamus	3d.
17.	MACFARREN, WALTER, in C	Te Deum laudamus	3d.
8.	MACFARREN, G. A., in G (Unison)	Te Deum laudamus	3d.
39.	MILLER, C. E., in D	Te Deum laudamus	3d.
7.	MONK, Dr. E. G., in A (Unison)	Te Deum laudamus	3d.
13.	MONK, W. H., in A	Te Deum laudamus	3d.
34.	MORLEY, THOMAS, in F	Te Deum laudamus	3d.
25.	NUNN, J. H., in F	Te Deum laudamus	3d.
11.	OUSELEY, Rev. Sir F., in F	Te Deum laudamus	3d.
33.	REAY, SAMUEL, in F	Te Deum laudamus	3d.
28.	REDHEAD, R., in D	Te Deum laudamus	3d.
32.	SMART, HENRY, in F	Te Deum laudamus	3d.
19.	STAINER, Dr. J., in C	Te Deum laudamus	3d.
1.	STEGGALL, Dr. C., in A	Te Deum laudamus	3d.
24.	STEPHENS, C. E., in C	Te Deum laudamus	3d.
21.	STEWART, Sir R. P., in G	Te Deum laudamus	3d.
2.	SULLIVAN, A. S., in D	Te Deum laudamus	3d.
20.	THORNE, E. H., in G	Te Deum laudamus	3d.
23.	TILLEARD, JAMES, in F	Te Deum laudamus	3d.
31.	TRIMMELL, T. TALLIS, in D	Te Deum laudamus	3d.
47.	WOODWARD, Rev. H. H., in		
	E flat	Te Deum laudamus	3d.

London and New York: NOVELLO, EWER and Co.

COMPOSITIONS BY T. MEE PATTISON.

	Staff.	Sol-fa.	s. d.
The Ancient Mariner. Cantata	2	6	6d.
"Curwen and Sons) Sol-fa. (Published by Messrs.			
The Lay of the Last Minstrel. Cantata... ..	2	6	9d.
May-Day. Cantata	1	6	6d.
The Miracles of Christ. Sacred Cantata... ..	2	0	9d.
London Cries. Popular School Cantata... ..	2	0	6d.
Band parts of above Cantatas may be hired.			
Thirteen Offertory Sentences	0	4	—
Six Kyries	0	2	—
Fifteen Introductory and Concluding Voluntaries	3	6	—
London and New York: NOVELLO, EWER and Co.			

NEW SACRED CANTATA

BY THE COMPOSER OF "A DAUGHTER OF MOAB."

HADASSAH, QUEEN OF PERSIA

WORDS BY LEWIS S. JONES

MUSIC BY

ISAAC ANDREW.

This Cantata will be welcomed as a most attractive work for Choir Festivals, Anniversaries, Concerts, &c., and is suitable for performance at any time of the year. Its bright choruses, beautiful solos, and melodious duets are certain to make it the most popular Cantata ever published.

Order a Copy of your Music-seller, or from the Publishers.

Price One Shilling, Post-free.

Manchester: DARWEN and Co., 3, Spear Street.

MASS OF ST. JOHN THE BAPTIST. For four Voices. Price is. 6d. net. By Rev. J. E. TURNER, O.S.B. For Copies, apply to above, St. David's Priory, Swansea.

ARMADA TERCENTENARY.—Lord MACAULAY'S Poem set to Music. Suitable for School Concerts this year. Copies (22 pp.), 6d., of Dr. BARNARD, Stamford.

HILL'S Brilliant March, VOX POPULI, sent post-free, is. 6d. net. S. Levy and Co., 13, Little Queen Street, Holborn, and all Music-sellers.

HOW TO LEARN TO PLAY THE PIANO WELL. 4th Ed., is. "The Art of Playing at Sight," is. 4th Ed. "Little Difficulties in Playing Explained," is. "Rules of Simple Harmony," 3rd Ed., is. "Harmonium, and How to Play it," is. "How to Form and Train a Choir," is. "How to Tune your own Piano," is. THOS. SMITH, Music Warehouse, Bury St. Edmunds.

HAROLD.—DRAMATIC CANTATA for SOLO VOICES and ORCHESTRA. Founded on Lord Lytton's Historical Novel. The Poetry by the Rev. F. W. VERNHAM; the Music by J. F. H. READ. Performed at the Walthamstow Musical Festival for 1887. Price 4s. London and New York: NOVELLO, EWER and Co.

CLASSICAL WORKS

BEAUTIFULLY ENGRAVED AND PRINTED.

COMPLETE FOLIO EDITIONS.

	s. d.
BACH, J. S.—Six Sonatas. For Violin. With Pianoforte Accompaniment by R. SCHUMANN	net 10 0
HAYDN—Thirty-one Trios. For Pianoforte, Violin, and Violoncello. Score and Parts. In two Series... ..	each net 24 0
MOZART—Seventeen Sonatas. For Pianoforte... ..	net 12 0
—Twelve Symphonies. Arranged for Pianoforte. Two Volumes	each net 8 0
—Eighteen Sonatas. For Pianoforte and Violin	net 20 0
London and New York: NOVELLO, EWER and Co.	

Third Edition. Popular Part-song.

THE RIVER FLOWETH STRONG, MY LOVE. Music by ROLAND ROGERS, Mus. D. Price 4d. Sol-fa, 2d. London and New York: NOVELLO, EWER and Co.

Just published.

THE BRIDE'S MARCH

FROM THE SACRED IDYL

REBEKAH

Composed by J. BARNBY.

ARRANGED FOR THE ORGAN BY

JAMES SHAW.

Price One Shilling net.

London and New York: NOVELLO, EWER and Co.

POPULAR COMPOSITIONS by GABRIEL DAVIS.

SONGS.

	Net.
WHO'S FOR THE QUEEN? (New Patriotic Song) s. d.	
The Words written by F. E. Weatherly	2 0
(Sung by Mr. THURLEY BEALE.)	
KING CARNIVAL. The Words written by F. E. Weatherly	2 0
BY THE RIVER. The Words written by Herbert Gardner... ..	2 0
ELSIE (The Flower Girl's Song)	2 0
(Sung by Miss ADA TOLKIEEN.)	
THE ZINGARA	2 0
(Sung by Miss JOSÉ SHERRINGTON.)	
THE COMING YEAR. The Words written by Dean Alford	2 0
THE OLD MEADOW GATE. The Words written by R. Richardson, Esq.	2 0
NELLIE OF THE LEA. The words written by R. Richardson, Esq.	2 0
THE LITTLE LASS 'O' BRAY. The Words written by Edward Oxenford	2 0
(Sung by Miss JOSÉ SHERRINGTON and Miss JEANIE ROSSE.)	

PIANOFORTE, &c.

ALBANY. Grande Marche Triomphale (Composed in honour of the Marriage of H.R.H. Prince Leopold). 2nd edition	2 0
Transcription for the Organ, by Dr. W. J. Westbrook	2 0
MY LADY BARBARA'S GAVOTTE	2 0

PART-SONGS, S.A.T.B.

THE THREE STARS. 2nd Edition	0 2
THE KNIGHT'S RETURN. 8th Edition	0 2
GOD SAVE THE PRINCE. 19th Edition	0 2
THE DISTANT SEA. 6th Edition	0 2
TO THE WOODS. 13th Edition	0 2
HARK! 'TIS MUSIC. 8th Edition	0 2
THE HOUR OF REST. 5th Edition	0 2
DAME WIGGINS OF LEE. (Humorous.) 10th Edition	0 2
DAME TROT. (Humorous.) 7th Edition	0 2
WHO'S FOR THE QUEEN? 4th Edition. (Patriotic Part-Song. For T.T.B.B.)	0 3
London and New York: NOVELLO, EWER and Co.	

HUMOROUS PART-SONGS by A. J. CALDI-COTT.

Poor Little Tom-ee (just published)... ..	6d.
Where are you going to, my pretty maid? (just published)	6d.
Humpty Dumpty	6d.
Little Jack Horner, 6d.; Tonic Sol-fa	2d.
Jack and Jill	2d.
The House that Jack built, 6d.; Tonic Sol-fa	2d.
Sobbing Quartet	3d.
The Haymakers. Part-song	4d.
Out on the Waters. Part-song	4d.
Yule. Part-song	4d.
The Boy and the Bee	6d.
London: METZLER and Co., 42, Great Marlborough Street, W.	

DICKORY, DICKORY, DOCK. Humorous Glee. By ALFRED ALLEN. "The composer evinces considerable humour."—*Saturday Review*. Price 4d. NOVELLO, EWER and Co.

NEW COMPOSITIONS by ALBERT HAM, F.C.O.

Part-Song—"The sun has gone down" (S.A.T.B.)	2d.
—"Little Jack Horner"	4d.
(Sung with great success in London and provinces.)	
Two-part Songs (S.C.)—"The Robin"	2d.
"—"The Skylark"	2d.
London and New York: NOVELLO, EWER and Co.	

SONGS BY

STEPHEN S. STRATTON.

SONGS.

	Net.
Arise, my love!	s. d.
The lover's star	1 6
Dreaming in the shadow... ..	2 0
The magic harp	2 0
Hark! sweet bells	1 6
Little Rosebud	1 6
The cricketer's song	2 0
Wert thou mine	1 6
The Woodman	2 0
That smile of thine	2 0
The sun and the flower	1 6
Winter and Spring	2 0
London and New York: NOVELLO, EWER and Co.	

F. ST. JOHN LACY.

THREE SONGS: "Love's Messenger," "There is a garden in her face," and "The Swirl of the Stream." Complete, 2s. net. London and New York: NOVELLO, EWER and Co.

THE BRISTOL TUNE-BOOK

SUPPLEMENT 1881, CONTAINING 37 TUNES, 6d.

TO MATCH EITHER EDITION.

	The complete work, containing 751 Tunes and Chants.	s. d.
No. 9.	Limp cloth	4 0
" 10.	Cloth boards	5 0
" 11.	Small edition	3 0
" 12.	Tonic Sol-fa	3 0

First and Second Series can still be had separate.

THE BOOK OF PSALMS (BIBLE VERSION),

With Canticles and Anthems.

Pointed for Chanting for Congregational use 1 3
 (Offered in quantity at reduced price per dozen.)

The pointing is of the simplest plan, easily understood, and without multiplication of marks and accents, which tend to confuse rather than help.

Communications and inquiries as to copyrights, and also as to supplies of these works at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

London and New York: NOVELLO, EWER and Co.;
 Bristol: W. and F. MORGAN; and all Booksellers and Musicsellers.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble,
 16mo, 1s. Words only, 9d. and 6d.; paper, 4d.

London and New York: NOVELLO, EWER and Co.;
 And SIMPKIN and MARSHALL.

THE HOME HYMN-BOOK.

Second Edition, with Music, 3s. 6d. Words only, 6d. and upwards.

Dr. G. C. MARTIN: "It is one of the very best collections existing."
 Dr. F. K. BATES: "I have gone carefully through the book, and like it exceedingly."

Dr. J. C. BRIDGE: "An excellent collection, and the number of hymns suitable for children is a strong feature."

London and New York: NOVELLO, EWER and Co.;
 SIMPKIN, MARSHALL and Co.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBANS, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. London and New York: NOVELLO, EWER and Co.

THE HYMNARY

A BOOK OF CHURCH SONG.

No.		s. d.
1.	Hymns only. Royal 24mo. Bourgeois Antique. Cloth, red edges	1 0
2.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Cloth, red edges	0 6
"	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Limp cloth	0 4
"	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Paper cover	0 3
3.	Hymns with Tunes. Demy 8vo. Cloth	4 0
4.	Hymns with Tunes. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	5 0
5.	Tunes only. Demy 8vo. Cloth	3 0
6.	Tunes only. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	4 0
7.	Hymns with Tunes. Treble part only. Royal 24mo, cloth	1 6
"	Hymns with Tunes. Treble part only. Royal 24mo. Cloth, bevelled boards, gilt lettered, red edges	2 0
8.	Hymns with Tunes. Small post 8vo, to bind with the Pearl 8vo Prayer Book. Cloth	2 6
9.	Hymns with Tunes. Ditto. Cloth, bevelled boards, gilt lettered, red edges	3 0
10.	Hymns with Tunes. Large type. Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges	10 6

Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.

A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.

Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

TWELVE ORIGINAL VOLUNTARIES

Composed for the Organ or Harmonium by

OLIVER KING.

Price One Shilling.

London and New York: NOVELLO, EWER and Co.

1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES and HYMNS of the CHURCH, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments. Edited by the Rev. Sir F. A. G. OUSELEY, Bart., &c., and EDWIN GEORGE MONK. This work contains a selection of Double (besides additional Single) Chants; together with special settings of "Benedicite," and a collection of Kyrie Eleisons, old and new.

THE ANGLICAN CHORAL SERVICE BOOK.

Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d.

London and New York: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d.

London and New York: NOVELLO, EWER and Co.

OUSELEY and MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 32mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 13d.

London and New York: NOVELLO, EWER and Co.;
 And PARKER and Co.

Twentieth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS,

and CANTICLES. Pointed for Chanting by B. ST. J. B. JOULE. Large type, price 2s. 6d. This Psalter, having been collated with the Sealed Books, is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Tenth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Seventh Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Seventh Edition.

THE ORDER FOR THE HOLY COMMUNION.

Harmonised on a Monotone in a very simple manner for Parochial use. By B. ST. J. B. JOULE. Price 3d.

London and New York: NOVELLO, EWER and Co.

J. S. BACH'S ORGAN WORKS

EDITED BY W. T. BEST.

(In Augener's Edition.)

Vol. I. (No. 9,801) Six Preludes and Fugues net 3s.
 " II. (No. 9,802) Six Preludes and Fugues " 3s.
 " III. (No. 9,803) Six Preludes and Fugues " 4s.
 London: AUGENER & Co., 56 Newgate St., E.C., & 1, Foubert's Pl., W.

ORGAN SOLOS by IRVINE DEARNALEY.

INTRODUCTION, VARIATIONS, AND FUGUE ON

"JERUSALEM THE GOLDEN."

3s. net.

VARIATIONS, FUGETTA, AND CANON ON "AURELIA."
 2s. 6d. net.

London and New York: NOVELLO, EWER and Co.

NINE SACRED DUETS

FOR SOPRANO AND CONTRALTO

COMPOSED BY

HENRY SMART.

No. 1. There was joy in Heaven.	No. 6. Where the weary are at rest.
" 2. The Lord is my shepherd.	" 7. Vox Matutina.
" 3. When brighter suns,	" 8. By Babylon's waters,
" 4. Faint not, fear not.	" 9. Evening.
" 5. The Sabbath Bell.	

Price Two Shillings and Sixpence.

London and New York: NOVELLO, EWER and Co.

VOCAL SCORE. OLD NOTATION. FIFTEENTH THOUSAND.

RUTH

A HARVEST PASTORAL

WORDS BY

EDWARD OXENFORD

MUSIC BY

ALFRED R. GAUL

SUITABLE FOR

THANKSGIVING SERVICES.

"The Biblical story of which Ruth is the central figure lends itself with remarkable suitability to an illustration of a harvest celebration. The country landscape, the ripened corn, the sturdy reapers, the standing sheaves, the active gleaners, and the busy farmer, all combine to fill the mind's eye with a pleasant scene of excitement. Set to music by a competent composer such as Mr. A. R. Gaul, the narrative of Ruth's eventful episode lends itself to a pathetic, picturesque, and pleasant performance. The bereaved and sorrowful trio of women on whom the calamity of poverty and famine has fallen, as if to give intensity to their greater grief, and the unexpected and happy influence of patriarchal benevolence displayed by the mighty Boaz, who so quickly transforms sorrow into joy, are all introduced and aptly take their allotted place in the melodious music of Gaul's interpretation of the tale."—*Gloucester Citizen*.

"The work, like the 'Holy City,' is full of beautiful orchestral passages, while the vocal score abounds with charming numbers."—*Bucks Herald*.

"Ruth' is a work of sterling power; its musical form is that of perfect tunefulness combined with simplicity and strength. . . . The composer has grasped his theme in a thoroughly sympathetic manner, and has produced a work which is worthy of the subject."—*Bradford Observer*.

"Bright, tuneful, fresh, and musicianly—this work will be a great favourite, and will add to Mr. Gaul's reputation."—*Birmingham Weekly Post*.

"Ruth' has been set to music by several composers; none, however, has become so worthily popular as the Cantata under notice. . . . It contains some charming music, and is highly characteristic of the story it so vividly illustrates."—*South Wilts Express*.

"Full of flowing melody."—*Salisbury Times*.

PERFORMED IN THE TOWN HALL, BIRMINGHAM,
ON TWELVE OCCASIONS.

Vocal Score, paper cover, 2s.; ditto, paper boards, 2s. 6d.; cloth, 4s.
The Choruses (only) in Vocal Score, for Musical Societies, paper cover, 1s.

Tonic Sol-fa Edition, 9d. Band parts on loan.
London and New York: NOVELLO, EWER AND CO.

THE VILLAGE QUEEN

A PASTORAL CANTATA FOR TREBLE VOICES

WRITTEN BY

EDWARD OXENFORD

COMPOSED BY

CHARLES VINCENT,

Mus. Doc., Oxon.

PRICE TWO SHILLINGS AND SIXPENCE.

"Dr. Vincent has arranged his music so as to fully satisfy the dramatic needs. There are airs, duets, choruses with instrumental festal music, all of the brightest and most attractive patterns. The whole of the music is of the most interesting character, and some of it, as for example, the opening choruses 'Awake, awake,' 'Behold the day,' 'the Final.' For long shall we remember, the duet 'Yes! sleep no more,' the songs 'Let the merry life,' 'O nightingale,' and so forth, are far above the dead level of conventional interpretation which the character of the words would seem to inspire. Altogether the Cantata is well worthy of the notice of those who are in search of novel and pleasing things of its kind."—*Musical Times*.

"The music is in Dr. Vincent's bright and genial style, wholly free from pretension and affectation, just original enough to avoid being commonplace, easy to sing, always fresh, and sometimes even sparkling. There are evidences of sound, serious musicianship underlying the light and merry exterior, so the Cantata claims the right of popularity on more than the score of mere tunefulness, of which important quality it can nevertheless boast its full share. For a ladies' school concert or a choir of ladies it can be warmly recommended."—*Musical Standard*.

"It is the simple story of the crowning of a May Queen, and the music is as simple as the story. It is one of a series of Cantatas for female voices, published by Messrs. Novello, Ewer and Co. (London). If all the rest of the series are as melodious as Dr. Vincent's contribution, they will need no other recommendation. The movements in 'The Village Queen,' while they are thoroughly English in the character of their themes, have a variety of treatment which is sufficient to sustain the interest of the listener to the very last bar of the work."—*Manchester Guardian*.

London and New York: NOVELLO, EWER AND CO.

NOVELLO, EWER AND CO.'S

ALBUMS

FOR

VIOLIN AND PIANOFORTE.

PRICE TWO SHILLINGS AND SIXPENCE EACH.

No. 1.

* FOUR MARCHES

COMPOSED BY

F. MENDELSSOHN BARTHOLDY.

No. 1. Wedding March. | No. 3. Cornelius March, Op. 108.
" 2. War March of the Priests. | " 4. Funeral March, Op. 103.

TRANSCRIBED BY

BERTHOLD TOURS.

No. 2.

* THIRTY MELODIES

COMPOSED BY

BERTHOLD TOURS.

Written to be used in connection with the Author's VIOLIN PRIMER.

No. 3.

* TEN TRANSCRIPTIONS

FROM

MENDELSSOHN'S "ELIJAH"

BY

BERTHOLD TOURS.

No. 4.

* TEN TRANSCRIPTIONS

FROM

GOUNOD'S "MORS ET VITA"

BY

BERTHOLD TOURS.

No. 5.

* TWELVE SKETCHES

COMPOSED BY

BATTISON HAYNES.

No. 6.

* HUNGARIAN DANCES

TRANSCRIBED BY

SIEGFRIED JACOBY.

No. 7.

NINE MORCEAUX DE SALON

COMPOSED BY

IPPOLITO RAGGHIANI.

No. 8.

* TWELVE PIECES

COMPOSED BY

OLIVER KING.

No. 9.

* SIX MORCEAUX DE SALON

COMPOSED BY

JOACHIM RAFF.

* These Albums may also be had arranged for Violoncello and Pianoforte.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

WORKS BY

JOHN FARMER,

ORGANIST AT BALLIOL COLLEGE, OXFORD, AND DIRECTOR OF THE HARROW MUSIC SCHOOL.

HARROW SCHOOL SONGS complete	s. d.
HARROW GLEE BOOK	3 0
NURSERY RHYMES. 1st, 2nd, 3rd, and 4th Sets each	1 0
CINDERELLA. Fairy Opera	3 0
CHRIST AND HIS SOLDIERS. Oratorio	3 0
Chorus parts	1 0
REQUIEM	2 0

JUST OUT.

A FROG HE WOULD A-WOOING GO 3 0

For Men's Voices, with Solos—for The Mouse (Alto), The Frog (Tenor), The Rat (Bass),
with an Accompaniment for String Instruments and Piano or for Piano alone.

Chorus parts 1 0

String parts 0 6

The same for Mixed Voices 3 0

(With Accompaniment for String Instruments.)

And also for Female Voices, ditto 3 0

AND ALL OTHER WORKS ARE PUBLISHED BY

JOSEPH WILLIAMS, 24, BERNERS STREET, W.

MR. OAKEY'S
Musical Text-Books.TEXT-BOOK OF COUNTERPOINT. Fourth
Edition. By GEO. OAKEY, Mus. B. Price 1s., cloth; postage, 3d.
"Contains clear and succinct rules amply illustrated by examples in
both notations."TEXT-BOOK OF HARMONY. By GEO. OAKEY,
Mus. B. Third Edition. Price 3s., cloth; postage, 2½d.
Seventeen Chapters, with about 150 graded Exercises at end. All
Examples in both notations. "Every combination of sounds ordinarily
used is exhaustively treated."—*Orchestra*.TEXT-BOOK OF MUSICAL ELEMENTS. By
GEO. OAKEY, Mus. B. Price 2s., cloth; postage, 1½d.
Contains all the usual topics arranged on a new plan; includes a
chapter on the elements of harmony, and gives special prominence
to all the details of the staff notation as now written. With an
appendix of 250 questions and exercises.LONDON: J. CURWEN AND SONS,
8 & 9, WARWICK LANE, E.C.TROIS MORCEAUX
FOUR
PIANOFORTE
PAR
FREDERIC H. COWEN.

1. Petite Scène de Ballet. 2. Romance. 3. Scherzo.

Price Three Shillings net.

London and New York: NOVELLO, EWER and Co.

SIX DUETS

FOR SOPRANO AND CONTRALTO

COMPOSED BY

FREDERIC H. COWEN.

Price Two Shillings and Sixpence.

No. 1. Echoes.	No. 4. A thought of home at sea.
" 2. Cleansing Fires.	" 5. What the birds say.
" 3. Violets.	" 6. Linger, oh gentle Time.

London and New York: NOVELLO, EWER and Co.

SIX DUETS

FOR

SOPRANO AND CONTRALTO

COMPOSED BY

OLIVER KING.

Price Two Shillings and Sixpence.

No. 1. By vale and hill.	No. 4. To Daffodils.
" 2. The Skylark.	" 5. Twilight
" 3. Sweet content.	" 6. Waiting and meeting.

London and New York: NOVELLO, EWER and Co.

SIX TWO-PART SONGS

FOR FEMALE VOICES

THE WORDS WRITTEN BY
EDWARD OXENFORD.

THE MUSIC COMPOSED BY

BATTISON HAYNES.

Price Two Shillings and Sixpence.

London and New York: NOVELLO, EWER and Co.

NEW FOREIGN PUBLICATIONS.

	s.	d.
BACH, J. S.—Symphony to an unknown Cantata. Arranged for Violin and Pianoforte by L. Abel	6	0
BEETHOVEN.—Funeral March from Sonata. Op. 26. Arranged for Harmonium or Organ by M. Oesten	2	0
— Adelaide. Arranged for Harmonium and Pianoforte	4	0
— Romance in G. Arranged for Harmonium and Pianoforte	4	0
— Seventh Symphony. Arranged for two Pianofortes, four hands	20	0
BRAHMS, J.—Concerto for Violin and Violoncello, with Orchestra. Op. 102:—		
Full Score, net 40s. Orchestral parts	48	0
Arranged with Pianoforte Accompaniment	30	0
CHOPIN.—Funeral March. Arranged for Harmonium or Organ	2	0
COOPER, W.—"An Angel's Dream." Op. 116. For Pianoforte	3	0
— "Zephyr" Waltz. Op. 117. For Pianoforte	3	0
— "Angels' Harps." Op. 120. "	3	0
— "From the Highlands." Op. 122. "	3	0
— "Réverie hongroise." Op. 124. "	3	0
GOLTERMANN, G.—Ballade in E flat. Op. 110. For Violoncello and Pianoforte	2	0
— Romance in D. Op. 111. For Violoncello and Pianoforte	2	0
GRÉTRY.—"Anacréon." Opera in Three Acts. Full Score. net	16	0
HAYDN, J.—Duet for Violin and Violoncello, hitherto unknown. Edited by F. Bennat	3	0
HOFMANN, N.—Four Pieces for Pianoforte Duet. Op. 92	10	0
HUBER, H.—Ländler for Violin and Pianoforte. Op. 103. Two books	4	0
D'INDY, V.—"Wallenstein." Trilogy for Orchestra, in three parts. Full Score:—		
Parts I. and III. each, net	12	0
Part II.	10	0
JADASSOHN.—Second Concerto. For Pianoforte and Orchestra. Op. 90:—		
Orchestral Parts, including Pianoforte	28	0
Arranged for two Pianofortes	15	0
— Improvisations. For Pianoforte. Op. 92. Two books each	6	0
KLENGEL, J.—Quartet in G minor. For two Violins, Viola, and Violoncello	18	0
KREUTZER.—Studies. Book III. Arranged for Viola by H. Ritter	6	0
KRUG-WALDSEE, J.—"Harold." Ballad. Op. 6. For Baritone Solo, Chorus, and Orchestra. Vocal Score (German words)	3	0
LALO, E.—"Le Roi d'Ys." Opera in three acts:—		
Vocal Score. French words net	20	0
Overture to ditto. Full Score, net 10s. Parts	20	0
— Divertissement. For Orchestra:—		
Full Score, net 20s. Parts net	40	0
Andantino from ditto. Singly. Full Score and Parts	10	0
— Symphony in G minor. Full Score	20	0
Orchestral Parts	40	0
LISZT, F.—Technical Studies. For Pianoforte. Book X. net	6	0
MENDELSSOHN.—Andante from the Violin Concerto. Arranged for Violin and Organ or Harmonium by A. Reinhard	4	0
— Recitative and Air from 42nd Psalm. Arranged for Soprano Voice, Pianoforte, and Harmonium	4	0
— "Reformation" Symphony. Arranged for Pianoforte Duet, Violin, and Violoncello by F. Hermann	17	0
MEYER, OLBERSLEBEN M.—Four Pianoforte Pieces. Op. 28. For Pianoforte each	3	0
PADEREWSKI, J.—Prelude and Minuet. For Pianoforte. Op. 1.	4	0
— Polish Dances. For Pianoforte. Op. 5	6	0
— Ditto. Ditto. Op. 9. Two books each	4	0
— Album de Mai. Five Pianoforte Pieces. Op. 10.	6	0
RAFF, J.—Two Vocal Duets. Arranged for two Horns and Pianoforte by F. Gumbert. Two books	4	0
REINHARD, A.—Fifty Short and Easy Choral Preludes. For Harmonium or Organ	6	0
RHEINBERGER, J.—Andante Pastorale. From Op. 98. Arranged for Hautboy and Organ	3	0
— Evening Song, Pastorale, and Elegy. Op. 150. For Violin and Organ	3	0
— Theme and Variations, Gigue. Op. 150. For Violin and Organ each	5	0
— Overture. Op. 150. For Violin and Organ	6	0
— Elegy. From Op. 150. Arranged for Violoncello and Organ	3	0
RITTER, A.—Abendlied, Nocturne, and Morgenlied. For Pianoforte, Harmonium, and Violin or Violoncello. Op. 14. each	5	0
RÖNTGEN, J.—Fantasia. For Pianoforte and Violin. Op. 21	9	0
SCHUBERT, F.—"Des Teufels Lustschloss." Opera. Full score net	26	0
— Sixth Symphony, in C. Arranged for Pianoforte Duet	5	6
SPINDLER, F.—"The Mill Stream." Hunter's Serenade. "Little Birds." Op. 364. For Pianoforte	2	0
STRAUSS, J.—Waltzes. For Pianoforte. Third Volume, containing 28 numbers net	6	0
WEISSENBORN, J.—Six Short Pieces. For Bassoon and Pianoforte. Op. 9 each	2	0
— Three Pieces. For Bassoon and Pianoforte. Op. 10	5	0
WOHLFAHRT, R.—Studies for Viola. Op. 194. Two books each	6	0
— Seventy-five Volkslieder. Arranged for Accordion. Op. 195	6	0

Sold at half-price if not marked net.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

J. CURWEN & SONS'
STANDARD
MUSICAL WORKS.CHORAL SOCIETY, THE. By L. C. VENABLES.
Price 3s.; postage, 2d.

A book of practical hints and experiences for the use of Conductors, Secretaries, and Committees.

HANDBELL RINGING. By C. W. FLETCHER.
Price 2s. 6d.; postage, 2d.

Explains the method on which the "Criterion" Handbell Ringers play; shows how to organise and train troupes of Handbell Ringers.

HANDBOOK OF ACOUSTICS. By T. F. HARRIS, B.Sc., F.C.S. Price 4s. 6d.; postage, 3d.

Contains eighteen chapters profusely illustrated; with a series of questions on each chapter, and an Appendix of Specimen Examination Papers.

HOW TO OBSERVE HARMONY. By JOHN CURWEN. Ninth Edition, with Appendix. Price 2s.; postage, 2d.

The Text-book used for teaching Harmony on the Tonic Sol-fa Method. The illustrations in both notations.

HOW TO READ MUSIC. By JOHN CURWEN. Twenty-four chapters, 128 pp. Fifth edition. Price 1s.; postage, 1d.

Teaches Sight-singing by the Tonic Sol-fa System, then applies the knowledge gained to the Staff Notation, and teaches that thoroughly.

MANUAL OF ORCHESTRATION. By HAMILTON CLARKE, Mus. B. Price 2s.; postage, 1d.

Enabling amateurs to listen intelligently to a band.

MECHANISM OF THE HUMAN VOICE. By EMIL BEHNKE. Third edition, enlarged and revised. Price, cloth, 2s. 6d.; paper, 1s. 6d.; postage, 2d.

Gives a clear and succinct description of the human larynx in untechnical language, illustrated with woodcuts.

MUSICAL PROFESSION, THE. By H. FISHER, Mus. Doc. Price 6s.; postage, 4d.

Entering the Profession—Plans for Teaching—Organist and Vicar—Concerts—Choirs—Orchestras—Amateurs—Degrees and Examinations—Business matters—Legal matters—Ensemble Teaching.

ORGANS, ORGANISTS, AND CHOIRS. By E. MINSHALL. Price 1s. 6d.; postage, 1d.

A book of hints and suggestions for all interested in Nonconformist Church Music.

PRONUNCIATION FOR SINGERS. By A. J. ELLIS, F.R.S. Third edition. Price 4s. 6d.; postage, 4d.

An exhaustive treatise by the greatest living authority.

SHORT DICTIONARY OF MUSICAL TERMS. A. By ARNOLD KENNEDY, M.A. Price 1s. (postage, 1d.); cloth, 1s. 6d. (postage, 1d.).

Includes about 2,700 terms. The phonetic pronunciation of foreign words is given.

SOLO SINGER, THE. By SINCLAIR DUNN. Price 1s. 6d.; postage, 1d.

A Handbook giving hints to those who desire to become Solo Singers, forming a companion to the "Solo Singer's Vade Mecum," by the same author.

STUDIES IN WORSHIP MUSIC. First Series. By J. S. CURWEN. Enlarged edition. Price 7s. 6d.; postage, 6d.

Contains articles and information on various matters relative to Worship Music, arranged in three divisions—Historical, Practical, Descriptive.

STUDIES IN WORSHIP MUSIC. Second Series. By J. S. CURWEN. Price 3s.; postage, 2d.

Containing articles on the Chapel Royal, Westminster Abbey Choir, Choir School at St. Paul's, Welsh Psalmody, Music of the Salvation Army, Presbyterian Music, German Protestant Music, &c.

TEACHER'S MANUAL, THE. By JOHN CURWEN. Third Edition. Price 3s.; postage, 5d.

A Manual of the Art of Teaching in general, and especially as applied to Music.

UNITED PRAISE. By F. G. EDWARDS. Price 3s. 6d.; postage, 3d.

Originally advertised as "Common Praise." A Practical Handbook of Nonconformist Church Music. In addition to a quantity of original matter, a summary is given of 226 replies to 38 questions addressed to organists, precentors, choirmasters, &c., in all the non-conforming churches.

LONDON: 8 & 9, WARWICK LANE, E.C.

REDUCED PRICE.

Fifth edition, enlarged. Small 4to. Price 2s., paper cover; 3s., cloth lettered.

ANGLICAN PSALTER CHANTS

SINGLE AND DOUBLE

EDITED BY THE

REV. SIR F. A. GORE OUSELEY, BART., ETC.,

AND

EDWIN GEORGE MONK.

This Work contains nearly 400 Chants, which are appropriated to "*Venite, exultemus Domino*," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page and affording several Series, suitable to each daily portion of the Psalter, from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

SHORT SETTINGS

OF THE

OFFICE FOR THE HOLY COMMUNION

(INCLUDING BENEDICTUS AND AGNUS DEI)

FOR PAROCHIAL AND GENERAL USE

EDITED BY

GEORGE C. MARTIN.

Price One Shilling each.

Church-music which is modern in form, interesting to a choir, and devotional in effect, whilst also of easy execution and of moderate compass for the voices, is certainly much needed in these days when choral societies are almost universal. This want is specially felt with regard to music for the Office of Holy Communion, and it is hoped that these services will be found well within the capabilities of an ordinary choir, yet not wanting in an effort to give due expression to the solemnity of the words.

G. C. M.

- No. 1. J. BAPTISTE CALKIN in C.
 „ 2. DR. GARRETT in A.
 „ 3. J. STAINER in F.
 „ 4. SIR GEORGE ELVEY in E.
 „ 5. BERTHOLD TOURS in C.
 „ 6. W. A. C. CRUICKSHANK in E flat.
 „ 7. REV. H. H. WOODWARD in D.
 „ 8. BATTISON HAYNES in E flat.
 „ 9. KING HALL in C.
 „ 10. J. F. BRIDGE in D.
 „ 11. G. J. BENNETT in B \flat .

(To be continued.)

London and New York: NOVELLO, EWER AND CO.

FESTIVAL SETTINGS

OF THE

MAGNIFICAT AND NUNC DIMITTIS

WITH ACCOMPANIMENTS FOR ORGAN AND ORCHESTRA.

Barnby, J. (in E flat).....	8d.	Martin, George C. (in A).....	6d.
Bridge, Dr. J. F. (in G).....	6d.	Stainer, Dr. (in A).....	6d.
Calkin, J. Baptiste (in G).....	6d.	Stainer, Dr. (in B flat).....	6d.
Fanning, Eaton (in C).....	6d.	Stanford, C. Villiers (in A)...	6d.
Gadsby, Henry (in C).....	6d.	Steggall, Dr. (in C).....	6d.
Lloyd, C. H. (in F).....	6d.	Tours, Berthold (in F).....	4d.
Mann, A. H., Dr. (in E).....	1s.	Tours, Berthold (in D).....	6d.
Martin, George C. (in C).....	6d.	Williams, C. L. (in F major)...	4d.
		Wood, W. G. (in B flat).....	6d.

Cantate and Deus (in C), Dr. Steggall, 6d.

The above may also be performed either with strings and organ accompaniment or with organ only, when necessary.

London and New York: NOVELLO, EWER AND CO.

JUST PUBLISHED.

PART-SONGS for TREBLE VOICES

SPECIALLY ADAPTED FOR HIGH SCHOOLS

EDITED BY

MRS. CAREY BROCK

AND

M. A. SIDEBOTHAM

(Editors of the "Children's Hymn-Book," &c.)

PART I. CONTAINS.—

HAIL! STAR OF EVE	R. SPOFFORTH.
HERE IN COOL GROT	Lord MORNINGTON.
THE WREATH	J. MAZZINGHI.
EVENING	H. SMART.
TO STAY AT HOME IS BEST	BERTHOLD TOURS.
THERE IS A SPIRIT SINGING AYE IN AIR	M. A. SIDEBOTHAM.

Price One Shilling.

London and New York: NOVELLO, EWER AND CO.

NOVELLO'S COLLECTION OF TRIOS, QUARTETS, &c. FOR FEMALE VOICES.

RECENT NUMBERS.

173.	The Hussar's departure	Carl Hering	3d.
174.	The Festival	"	2d.
175.	Voice of the western wind	J. Barnby	3d.
176.	The twilight star	"	3d.
177.	Sweet May	"	3d.
178.	Vox Amoris	Otto Schweizer	3d.
179.	The Knight and the Lady	"	3d.
180.	When'er the sounding harp is heard	J. Brahms	6d.
181.	Come away, come away, Death	"	4d.
182.	The Gardener	"	6d.
183.	The death of Trenar	"	6d.
184.	Eglantine	Adolf Jensen	3d.
185.	The Mountain Spirit	"	4d.
186.	Spring and his Bride	"	4d.
187.	The Fairies' Song	Sir Henry R. Bishop	3d.
188.	June	Finlay Dun	3d.
189.	A Northern Love-song	H. Hofmann	2d.
190.	Sympathy	Otto Schweizer	3d.
191.	Quiet Hours	R. B. Addison	3d.
192.	Morning Hymn	G. Spontini	4d.
193.	Sweet and low	B. Luard Selby	2d.
194.	Flow down, cold rivulet	"	3d.
195.	Blessed are the pure in heart	Ernest Lake	2d.
196.	Through murmur leaves	G. Bartel	2d.
197.	On the land afar extending	"	2d.
198.	Morning sweet Cuckoo's greet	"	3d.
199.	True life to live	"	3d.
200.	The Nightingale	Thomas Weekes (arr. by H. Leslie)	2d.
201.	Twelve by the clock	Charles H. Lloyd	3d.
202.	Bright is the day	E. Prout	4d.
203.	Sweet the balmy days of Spring	A. C. Mackenzie	4d.
204.	In our boat	F. H. Cowen	3d.
205.	The Bride hath paced into the hall ("The Ancient Mariner")	J. F. Barnett	4d.
207.	In grotto cool	J. F. Barnett	4d.
208.	In the dell and dingle	George J. Bennett	3d.
209.	To stay at home is best	B. Tours	3d.

(To be continued.)

THE ORPHEUS (NEW SERIES).

RECENT NUMBERS.

168.	I wish to tune my quiv'ring lyre	S. S. Wesley	6d.
169.	Roaming	H. Hofmann	2d.
170.	Sir Cuckoo	H. Hofmann	4d.
171.	Glorious May	"	3d.
172.	In Spring time	"	4d.
173.	Our Maxim	"	3d.
174.	In dulci jubilo	"	4d.
175.	Dim and grey appear the mountains	Franz Abt	3d.
176.	At Andernach in Rhineland	"	3d.
177.	The Grave of a Singer	"	3d.
178.	Laughing	"	4d.
179.	Tell me where is fancy bred	Ciro Pinsuti	3d.
180.	Hymn to Cynthia	Berthold Tours	3d.
181.	The Patriot	Charles H. Lloyd	2d.
182.	A sad disappointment	C. E. McCheane	2d.
183.	Cold blows the wind	G. C. Martin	3d.
184.	Fly to my mistre-s	Charles H. Lloyd	3d.
185.	Fisherman's Song	Joachim Raff	3d.
186.	Herdsman's Song	"	2d.
187.	Alpine Hunter's Song	"	2d.
188.	Come, brother, gaily drink	"	4d.
189.	Winter Song	"	2d.
190.	Sad that I must turn to dust	"	2d.
191.	Cossack's Drinking Song	"	2d.
192.	One little star in the heaven	"	2d.
193.	A mighty king is wine	"	2d.
194.	God rules alone	"	2d.
195.	A wet sheet and a flowing sea	Charles H. Lloyd	3d.
196.	Stars of the summer night	W. A. C. Cruickshank	3d.
197.	The Norman Gilder	Arthur E. Dyer	3d.
198.	The Song of the Chase	R. Schumann	4d.
199.	Have a care	"	4d.
200.	The Hunter's Morning Song	"	4d.
201.	At break of day	"	4d.
202.	In full chase	"	4d.
203.	If doughty deeds	G. F. Cobb	4d.
204.	God and our country	R. Mähling	2d.
205.	Youth and love	Theodore Distin	3d.
206.	Calm is the lake	"	4d.
207.	Departure	"	2d.
208.	The Father's watchful eye	"	6d.
209.	The Night-watchman's call	"	4d.
210.	The Nightingale	Weekes	2d.

(To be continued.)

NOVELLO'S PART-SONG BOOK RECENT NUMBERS.

503.	The sea hath its pearls	C. Pinsuti	4d.
504.	Ye gallant men of England	E. Hecht	3d.
505.	The Moorland Witch	"	3d.
506.	It was a lover and his lass	J. Barnby	3d.
507.	Come, live with me	Sir W. S. Bennett	4d.
508.	Looking for Spring	Charles H. Lloyd	3d.
509.	Tell me not, in mournful	Ciro Pinsuti	3d.
510.	There is music by the river	"	3d.
511.	O sunny beam	R. Schumann	2d.
512.	O red, red rose	"	2d.
513.	Wanderer's Song	"	3d.
514.	Evening Song	"	3d.
515.	Ah! woe is me	H. Lahee	4d.
516.	Sweet evening hour	S. Reay	4d.
517.	Fair land, we greet thee	Ciro Pinsuti	4d.
518.	Rise, fair Goddess	H. Smart	3d.
519.	A garland for our fairest	J. L. Hatton	3d.
520.	Around the maypole tripping	"	3d.
521.	The boatman's good-night	F. Schira	3d.
522.	The Serenade	J. Brahms	2d.
523.	Vineta	"	3d.
524.	The dirge of Darthula	"	4d.
525.	As I saw fair Clara	F. Corder	3d.
526.	Up! up! ye dames	W. Bendall	4d.
527.	If love be dead	C. Wood	3d.
528.	The Norse Queen's gift	W. Hay	3d.
529.	Cavalry Song	C. A. Macrone	3d.
530.	The winds that wait	Vincent Wallace	3d.
531.	Cryin for Cleora dying	"	3d.
532.	Madeleine	J. L. Roedel	3d.
533.	May balmy sleep	Sir M. Costa	3d.
534.	Music, when soft voices die	A. King	4d.
535.	The days of long ago	B. Tours	3d.
536.	The Present; or, the bag of the bee	C. C. Moseley	3d.
537.	The triumph of Victoria	J. Stainer	6d.
538.	The three merry dwarfs	A. C. Mackenzie	6d.
539.	Sleep, darling baby mine	Ricardo Mähling	3d.
540.	The rosy dawn	Charles H. Lloyd	6d.
541.	If doughty deeds	C. Lee Williams	3d.
542.	Radiant sister of the day	Rosalind F. Ellicott	4d.
543.	To Chloris, on her singing	J. C. G. Pringle	3d.
544.	The blue-eyed lassie	F. Branders	2d.

(To be continued.)

NOVELLO'S OCTAVO ANTHEMS

RECENT NUMBERS.

285.	The souls of the righteous	H. H. Woodward	3d.
286.	Blessed Jesu (Stabat Mater)	Dvorák	6d.
287.	Save me, O God	J. L. Hopkins	2d.
288.	My God, my God	"	3d.
289.	The eyes of all wait	Orlando Gibbons (ed. by P. Armes)	4d.
290.	Make a joyful noise	A. C. Mackenzie	6d.
291.	Sing, O heavens	"	6d.
292.	Blessed is he that readeth	"	4d.
293.	Come, my soul, while daylight dying	G. C. Martin	4d.
294.	The souls of the righteous	William Rea	6d.
295.	My soul, wait thou still	F. J. Read	4d.
296.	Behold, I bring you glad tidings	Rev. E. V. Hall	3d.
297.	Teach me, O Lord	John W. Gritton	3d.
298.	Praise the Lord, O Jerusalem	W. H. Bliss	3d.
299.	The hills stand about Jerusalem	G. Gardner	4d.
300.	Ponder my words	F. J. Sawyer	2d.
301.	O Jesu! Victim blest	J. B. Powell	3d.
302.	There is no condemnation	H. S. Irons	3d.
303.	Our God is Lord	E. Mandella	6d.
304.	The Lord preserveth the souls of His Saints	Philip Armes	6d.
305.	The Lord is my Shepherd	C. V. Stanford	6d.
306.	O Lord of Hosts	Kate Boundy	3d.
307.	Christ our Passover	E. V. Hall	3d.
308.	Let us now praise	E. H. Thorne	3d.
309.	Give the Lord the honour	Charles H. Lloyd	8d.
310.	Hear, O God, hear my cry	A. H. Friedlander	6d.
311.	As I live, saith the Lord	E. T. Chipp	3d.
312.	The Lord hath been mindful of us	"	3d.
313.	The King shall rejoice in thy strength	Sir R. P. Stewart	6d.
314.	Come now and let us reason	H. W. Waving	4d.
315.	Behold, O God, our Defender	F. W. Hind	4d.
316.	Praise the Lord, O Jerusalem	E. V. Hall	4d.
317.	Rejoice in the Lord, O ye righteous	Philip Armes	6d.
318.	Lord, Thou art my God	J. Stainer	8d.
319.	Seek ye the Lord	Hague Kinsey	3d.
320.	Thy mercy, O Lord	E. J. Hopkins	6d.
321.	How excellent is Thy loving kindness	F. H. Cowen	6d.
322.	To Thee, O Lord	C. L. Williams	3d.
323.	Brightest and best	Rev. E. V. Hall	4d.
324.	There were Shepherds	C. C. Vincent	4d.
325.	O ye that love the Lord	J. Naylor	3d.
327.	This is the day	Rev. E. V. Hall	4d.
328.	Let the words of my mouth	A. D. Culley	5d.

(To be continued.)

CONCONE'S LESSONS

NEW EDITION

WITH MARKS OF EXPRESSION AND PHRASING

BY

ALBERTO RANDEGGER.

Price One Shilling and Sixpence each.

50 Lessons for the Medium part of the Voice.

25 Lessons (Just Published). A Sequel to the Fifty Lessons for the Medium part of the Voice.

40 Lessons for Contralto.

40 Lessons for Bass or Baritone.

The sterling value and great usefulness of Concone's Lessons have been so long recognised and so generally admitted, that their extensive adoption caused, as a natural consequence, the issue of numerous editions in almost every country where the study of the Art of Singing is cultivated. No edition, however, which has hitherto come under my notice, seems to me as correct, complete, and reliable as it should be.

I have endeavoured to rectify this deficiency by adding in the present edition signs of expression and phrasing, where I considered it expedient to do so, completing, and in some cases altering, the breathing marks, and altogether carefully revising the whole work.—ALBERTO RANDEGGER.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

INTROITS OR SHORT ANTHEMS

FOR PARTICULAR SEASONS AND GENERAL USE.

INTROITS OR SHORT ANTHEMS
FOR HOLY DAYS AND SEASONS OF THE CHURCH.
COMPOSED BY
GEORGE A. MACFARREN.

1. ADVENT.—Hosanna.
2. " Drop down, ye heavens.
3. CHRISTMAS.—He cometh forth.
4. ST. STEPHEN'S DAY.—Love your enemies.
5. ST. JOHN THE EVANGELIST'S DAY.—They that wait.
6. INNOCENTS' DAY.—These were redeemed.
7. CIRCUMCISION OF CHRIST.—In Christ ye are circumcised.
8. EPIPHANY.—O send out Thy light.
9. EPIPHANY.—The Lord is my Light.
10. SEPTUAGESIMA AND FOLLOWING SUNDAYS.—I will love Thee.
11. ASH WEDNESDAY.—Have mercy upon me.
12. LENT.—Now, saith the Lord.
13. PASSIONTIDE.—O Saviour of the world.
14. GOOD FRIDAY.—Our Lord Jesus Christ.
15. EASTER DAY.—This is the day.
16. EASTER.—Christ our Passover.
17. " If we believe that Jesus died.
18. " As Christ was raised.
19. ASCENSION DAY.—Why stand ye gazing into heaven.
20. ASCENSIONTIDE.—The Lord reigneth.
21. WHIT SUNDAY.—The Spirit of the Lord.
22. TRINITY SUNDAY.—Holy, Holy, holy.
23. TRINITYTIDE.—They that put their trust.
24. " O how amiable.
25. " O taste and see.
26. " Keep innocence.
27. TRINITYTIDE.—One thing have I desired.
28. " Not unto us.
29. " O magnify the Lord.
30. " Let us not be weary.
31. " Sing unto the Lord, O ye saints.
32. " O worship the Lord.
33. " O sing unto the Lord a new song.
34. " Remember me.
35. ST. ANDREW'S DAY.—Behold, to obey is better than sacrifice.
36. ST. THOMAS THE APOSTLE.—Blessed are they.
37. CONVERSION OF ST. PAUL.—I know whom I have believed.
38. PURIFICATION OF ST. MARY THE VIRGIN.—Blessed are the pure.
39. ST. MATTHIAS'S DAY.—Be thou faithful.
40. ANNUNCIATION OF THE BLESSED VIRGIN MARY.—I was exalted.
41. ST. MARY'S DAY.—Blessed is the man.
42. ST. PHILIP AND ST. JAMES'S DAY.—Let the brother.
43. ST. BARNABAS THE APOSTLE.—Rejoice with them that do rejoice.
44. ST. JOHN THE BAPTIST'S DAY.—The souls of the righteous.
45. ST. PETER'S DAY.—Be strong and of a good courage.
46. ST. JAMES THE APOSTLE.—Blessed are the dead.
47. ST. BARTHOLOMEW THE APOSTLE.—As He which hath called you.
48. ST. MATTHEW THE APOSTLE.—What shall it profit a man.
49. ST. MICHAEL AND ALL ANGELS.—O praise the Lord.
50. ST. LUKE THE EVANGELIST.—Work your work betimes.
51. ST. SIMON AND ST. JUDE (Apostles).—The Lord redeemeth.
52. ALL SAINTS' DAY.—We are no more strangers.

Cloth, 5s.; or in 31 Numbers, 2d. each.

OFFERTORY SENTENCES

WITH AN APPENDIX FOR FESTAL USE,

SET TO MUSIC BY

JOSEPH BARNBY.

Price 1s.; or in Numbers at 2d. each.

1. Let your light so shine.
2. Lay not up for yourselves.
3. Whatsoever ye would.
4. Not every one.
5. Zacchæus stood forth.
6. Who goeth a warfare.
7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught.
11. While we have time.
12. Godliness is great riches.
13. Charge them who are rich.
14. God is not unrighteous.
15. To do good.
16. Whoso hath this world's good.
17. Give alms of thy goods.
18. Be merciful after thy power.
19. He that hath pity.
20. Blessed be the man.
21. Let your light so shine.

Festal Setting.

OFFERTORY SENTENCES

SET TO MUSIC BY

J. T. FIELD.

Price One Shilling.

1. Let your light so shine.
2. Lay not up for yourselves.
3. Whatsoever ye would.
4. Not every one.
5. Zacchæus stood forth.
6. Who goeth a warfare.
7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught.
11. While we have time.
12. Godliness is great riches.
13. Charge them who are rich.
14. God is not unrighteous.
15. To do good.
16. Whoso hath this world's good.
17. Give alms of thy goods.
18. Be merciful after thy power.
19. He that hath pity.
20. Blessed be the man.

INTROITS OR SHORT ANTHEMS

FOR GENERAL USE.

EDITED BY THE

REV. WALTER HOOK.

1. ADVENT.—Rejoice in the Lord ... S. Reay 14d.
2. CHRISTMAS.—The light hath shined ... C. G. Verrinder 14d.
3. " While all things were ... G. A. Macfarren 14d.
4. EPIPHANY.—Blessed be the Lord ... Sir F. Ouseley 14d.
5. " The Gentiles shall ... S. Reay 3d.
6. " Behold, the Lord ... E. H. Thorne 3d.
7. LENT.—Be not Thou far from me ... F. W. Hird 14d.
8. " Remember, Lord ... C. G. Verrinder 14d.
9. " Mine eyes are ever ... E. W. Hamilton 14d.
10. " O Lord, why ... S. Reay 3d.
11. PASSION SUNDAY.—Judge me ... Sir F. Ouseley 14d.
12. GENERAL USE.—Forth from the ... W. Hook 3d.
13. SUNDAYS.—This is the day ... S. Reay 3d.
14. GENERAL USE.—Behold, God is my ... J. Stainer 14d.
15. " O send out Thy ... Philip Armes 3d.
16. " The Lord is in His ... E. H. Thorne 14d.
17. " O worship the Lord ... E. H. Thorne 14d.
18. GENERAL USE.—Rejoice in the Lord ... J. Baptiste Calkin 3d.
19. " The Lord hath been ... G. A. Macfarren 14d.
20. " We wait for Thy ... G. A. Macfarren 3d.
21. " Seek ye the Lord ... C. G. Verrinder 14d.
22. SAINTS' DAYS.—O ye priests of the ... F. W. Hird 14d.
23. " Blessed is the man ... J. Stainer 14d.
24. " These have left ... W. Hook 3d.
25. GENERAL USE.—Blessed is he that ... C. G. Verrinder 14d.
26. EASTER.—The Lord that brought us ... E. H. Thorne 3d.
27. FOR THE FESTIVAL OF THE PURIFICATION.—We wait for Thy loving ... Philip Armes 14d.
28. WHITSUNTIDE.—The love of God ... S. Reay 3d.
29. GENERAL USE.—I will go to the ... S. Reay 14d.
30. APOSTLES, MARTYRS, &c.—Come ye ... J. Barnby 3d.
31. ST. MICHAEL & ALL ANGELS.—O praise the Lord. J. Barnby 3d.
32. SEPTUAGESIMA.—The pains of Hell ... E. G. Monk 14d.

INTROITS OR SHORT ANTHEMS

BY

VARIOUS COMPOSERS.

- BARNBY, J.—O Father blest, Thy name we sing ... 3d.
- CALKIN, J. B.—The Sacrifices of God }
— If we say that we have no sin ... 14d.
— To the Lord our God }
— Rend your heart ... 14d.
— O send out Thy light ... 14d.
- LLOYD, C. H.—Let us come boldly unto the throne of grace ... 3d.

OFFERTORY SENTENCES

SET TO

TUNES FROM "THE HYMNARY"

BY

J. POWELL METCALFE.

Price Fourpence.

PREFACE.

There is an ever-increasing conviction that decency and order are better promoted by the singing than the saying of the Offertory Sentences—and that not only in our larger, but in our smaller churches as well. In the latter the adoption of the desired use is to a great extent prevented by the anthem character of the music employed in the usual offertory setting.

The following arrangements are more especially intended for the use of those choirs who, not being regularly trained in anthem-singing, are accustomed to rely on the tunefulness, form, and compactness of the hymn-tune for aid in intently rendering the words they sing.

EASY OFFERTORY SENTENCES

INTENDED CHIEFLY FOR PARISH CHOIRS

BY

GEORGE C. MARTIN, Mus. Doc.

Sub-Organist, St. Paul's Cathedral.
Octavo, Sixpence.

CONTENTS.

1. Let your light so shine.
2. Lay not up for yourselves.
3. Not every one.
4. Zacchæus stood forth.
5. If we have sown.
6. Do ye not know.
6. He that soweth little.
7. To do good.
8. Whoso hath this world's good.
9. Give alms of thy goods.
10. Be merciful after thy power.
11. He that hath pity.
12. Blessed be the man. (ting).
13. Blessed be the man (2nd set).

LONDON AND NEW YORK: NOVELLO, EWER AND CO.